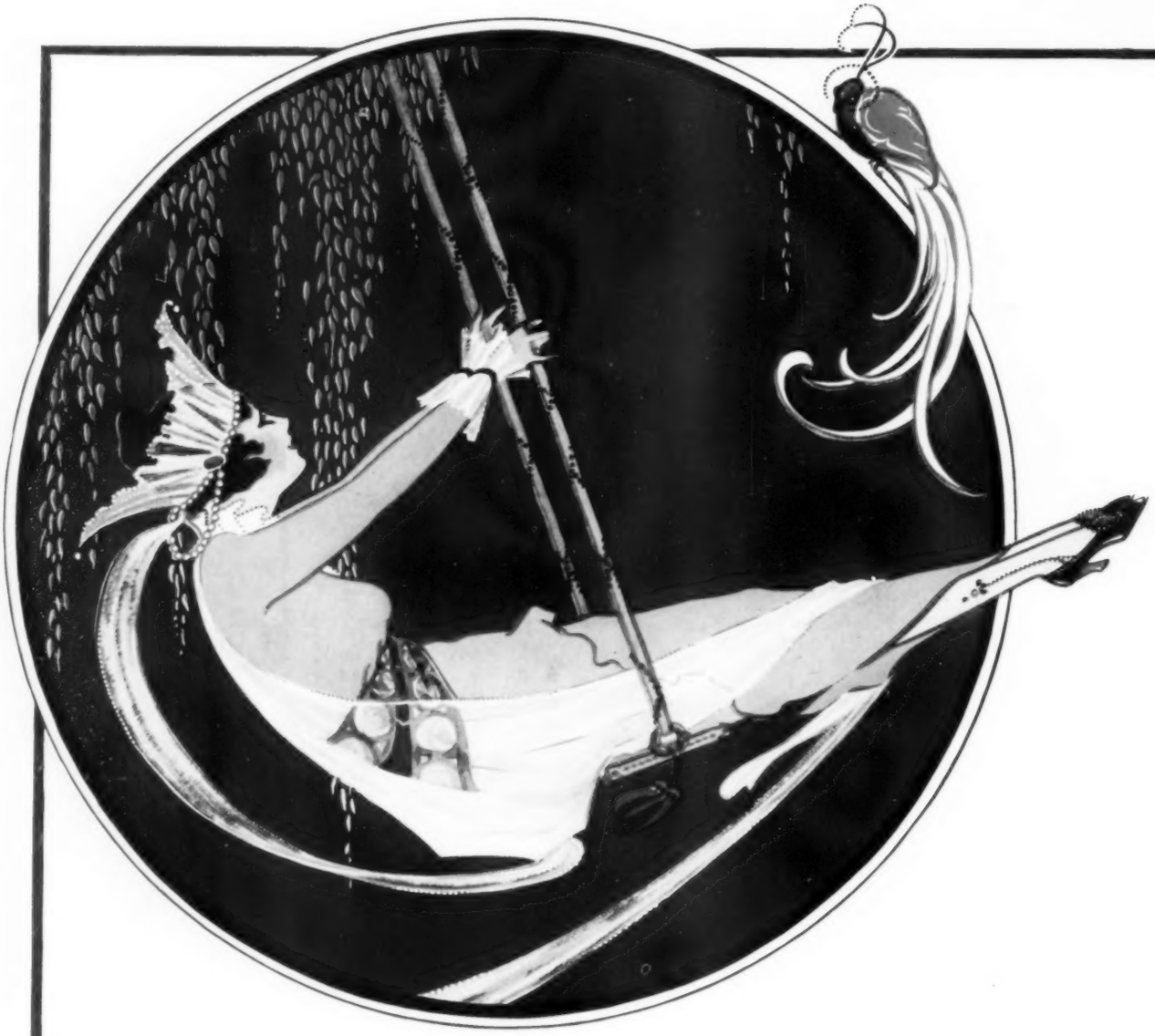
SMART FASHIONS *for* LIMITED INCOMES

VOGUE

APRIL 15, 1914
PRICE 25 CENTS

THE VOGUE COMPANY
CONDÉ NAST



Mc Callum Silk Hosiery

SILK HOSIERY in any shade that your fancy or gown demands can be secured in Mc Callum Silk Hosiery at the best shops everywhere.

Our exquisite style 153 will be supplied in color to match any sample on a few days' notice.

If you want black silk hosiery of unusual excellence, ask for Mc Callum Style 122 or 113.

Our handsome Booklet "Through My Lady's Ring" is yours for the asking. Send for it.

Mc Callum Hosiery Company, Northampton, Mass.

The Victrola gives everybody the kind of music they like best

Its mission is to bring to you the best music of every kind —and just as it presents to you the beautiful voices of the world's greatest opera stars and the superb art of the most celebrated instrumentalists, so in the lighter forms of music it offers you entertainment by the most noted talent.

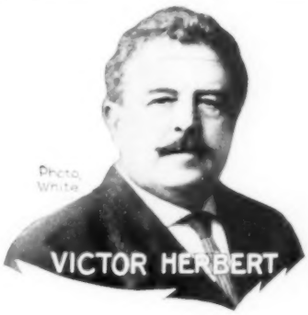
With a Victrola you can change at will from the classical to the mirth-provoking—one moment you are in fancy transported to the Metropolitan Opera House and hear Caruso and other famous artists, the next you can be in any of the myriad of theatres along Broadway listening to the "song hits" of the latest musical successes.

And as you sit and enjoy all this wonderful variety of music on the Victrola, your enjoyment is all the greater because of the knowledge that the music you are hearing, you can hear again and again, whenever, and as often as you wish.

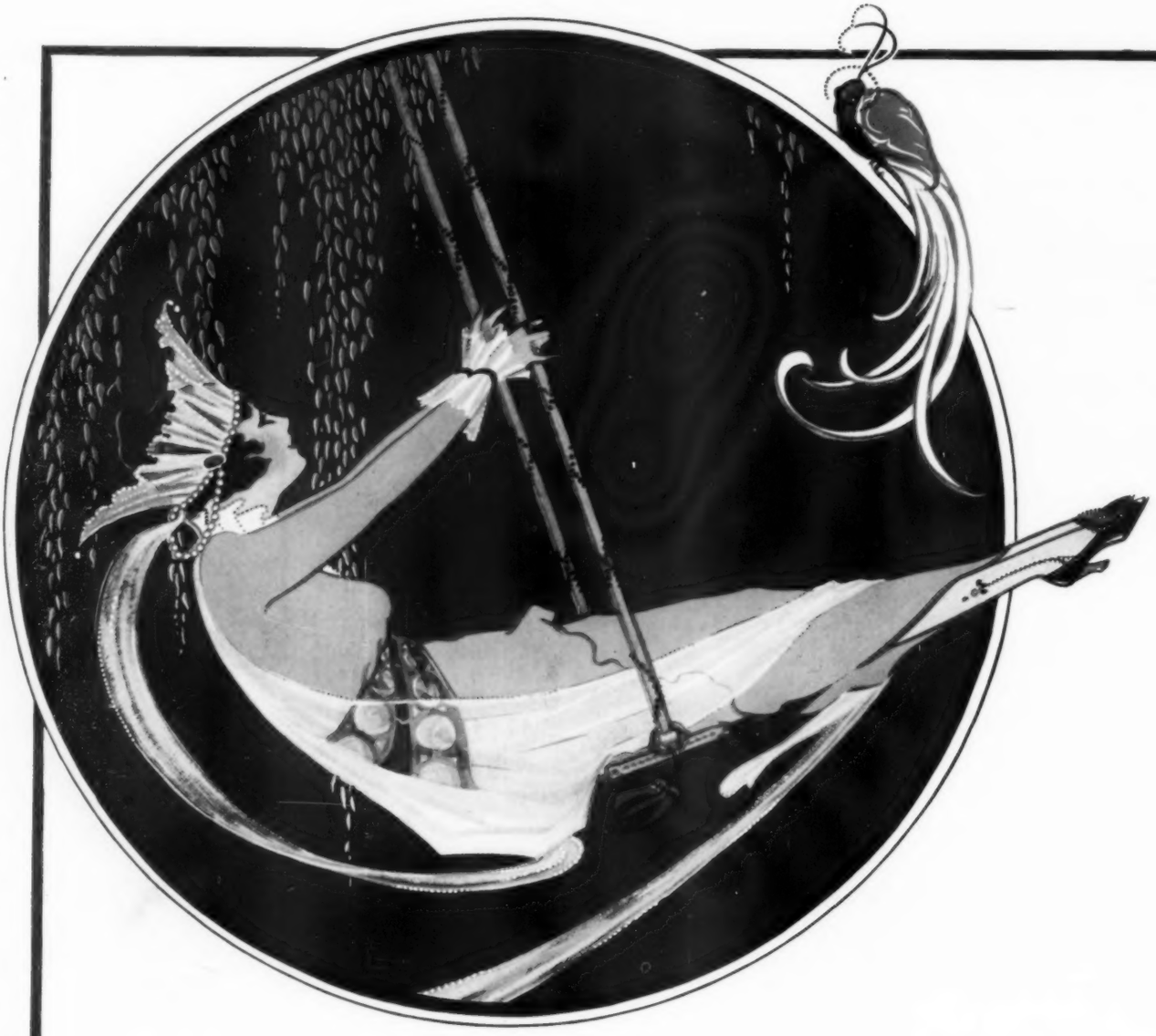
There are Victors and Victrolas in great variety of styles from $10 to $200, and any Victor dealer will gladly demonstrate them and play any music you wish to hear.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors



New Victor Records demonstrated at all dealers on the 28th of each month



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Victor
"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

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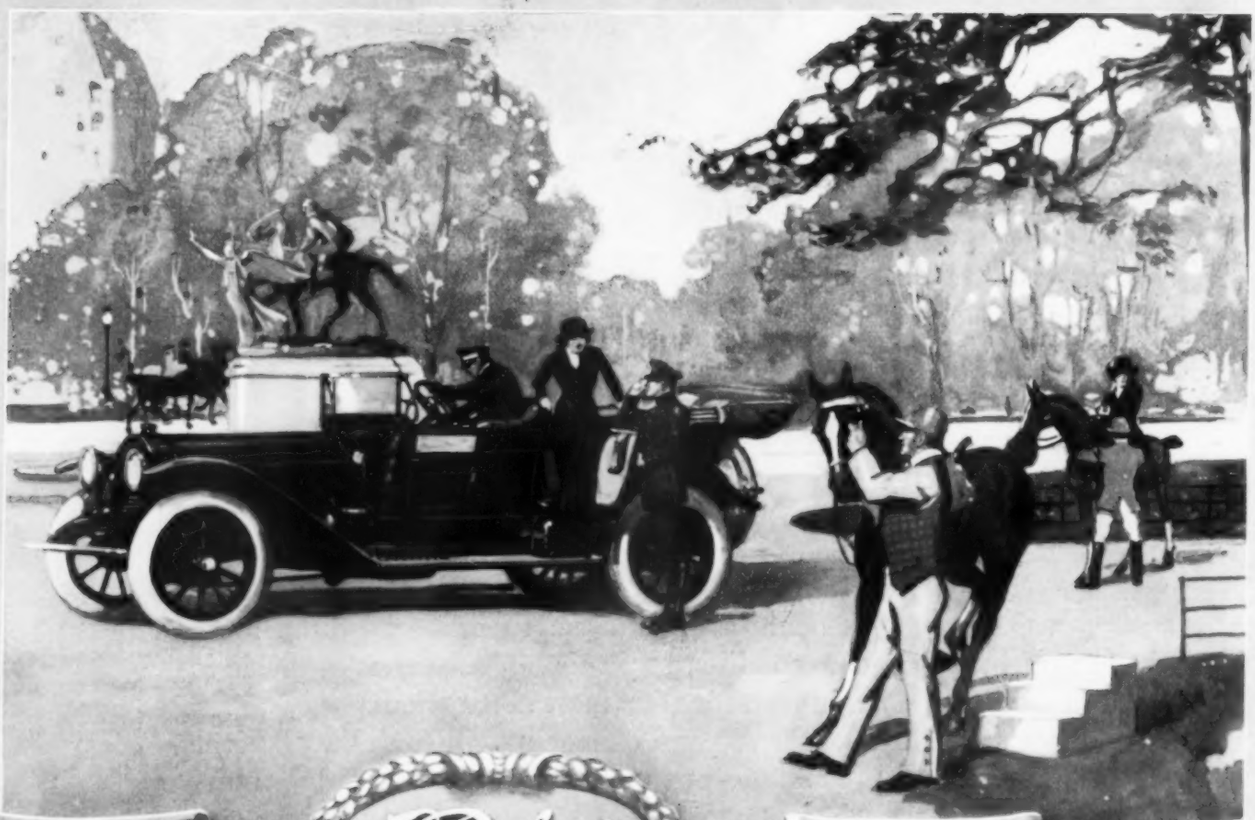


Peerless
FAVORITE OF FASHION

THE FAVORITE OF FASHION

The continuous vogue of the PEERLESS among the world's leaders of wealth and fashion is conclusive of how completely it fulfills its mission—to give them a fleet, powerful conveyance and at once an equipage superbly built and thoroughly in keeping with society's demands.

A quality too fine to be common—a price too high to be commonplace—the utmost in elegant beauty and refinement—this is the PEERLESS Car—see the "48-Six" in all open types, $5,000.

THE PEERLESS MOTOR CAR CO.
CLEVELAND

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

New Spring Styles

Women's Crepe de Chine and Chiffon Waists

SIZES, 32 to 44 BUST

No. 60—**Flowered Chiffon Waist** in blue, rose or copper colorings over chiffon in contrasting color, flat collar, front and sleeves hemstitched, lower part of vest plaited. *Value* $24.50 **18.50**

No. 62—**Silk Crepe de Chine Waist** in rose, flesh, yellow, black or white, new Medici collar and cuffs of embroidered batiste, revers of crepe de chine, one-piece kimono sleeves, waist fastened in front with colored bells. *Value* $16.75 **12.50**

No. 64—**Silk Crepe de Chine Waist** in peach, yellow, tango or amber and all desirable colors, cream color net vestee, new shaped shadow lace sailor collar plaited in back, black velvet bow, deep cuffs of shadow lace fastened with black velvet band. *Value* $12.75 **9.75**

No. 66—**Silk Crepe de Chine Waist** in tango, peach, flesh, egg yellow or copper, vestee of white crepe de chine, edged with frill of white chiffon, sleeves trimmed to match. *Value* $9.75 **7.50**

No. 68—**Silk Crepe de Chine Waist** in flesh, yellow, white and all desirable colors, white net hemstitched vest, double collar of net hand-embroidered and edged with white plaited net, fastened with crochet buttons. *Value* $24.50 **18.50**

No. 70—**Silk Crepe de Chine Waist** in white, flesh, navy, gold or black, with Gladstone collar and vestee of white book muslin, black moire ribbon tie. *Value* $13.75 **9.75**

Fur Storage—Dry Air Cold Improved Method
Furs Remodelled or Repaired at Reasonable Prices

IVY CORSETS ON FIFTH AVENUE

Mollie Mayers, corsetiere, has been given the exclusive agency for New York City, at 392 Fifth Avenue, between 36th and 37th Streets.

IVY CORSETS are the smartest made because they are designed on youthful lines. Over one hundred styles.

Boneless, tango models, elastic slip-on, Tricot, lingerie models, Chamois cloth, singers' corsets, lace front styles, semi-boned; then, too, corsets with bones, beside many newcomers.

POPULAR PRICES for SMART PEOPLE

All prices up to $35.00.

Sold generally throughout fashionable America. In the following Cities carried by

Palmer's Corset Store
52 Winter St., Boston, Mass.

Miss Stewart
Cor. 13th and Walnut Sts., Philadelphia, Pa.

Woodward & Lothrop
Washington, D. C.

IVY CORSET "IT CLINGS"

Bullock's, Inc.
Los Angeles, Cal.

William C. Pomin
893 Market St., San Francisco, Cal.

Meier & Frank Co.
Portland, Oregon

The King-McLeod Co., Newport, R. I.

Factory: CORSET H. COMPANY, Worcester, Mass.

Graceful, Filmy, Frilly Negligees

—from Bonwit Teller & Co.

"AMOURETTE"—Negligee of crêpe de Chine draped with wide satin bow. Fine net ruffle hemstitched and wreath of roses, $8.75
Cap of fine shadow lace with rosebuds and satin ribbon, $2.95
Slippers of satin, Geisha shape with rosebuds, $2.95

"ARAGONAISE"—Negligee with accordion plaited slip of crêpe de Chine. Ruffle bodice of cream lace and roses. Coat of chiffon with taffeta ruche, $16.50
Cap of fine Valenciennes lace and net rim edged with dainty rosebuds, $4.50
Slippers of soft satin with Valenciennes lace and picot bow, $2.75

"MAXIXE"—Dancing pantalet combination of accordion plaited chiffon with ruffle and picot edge, $5.75

"MAXIXE"—Matinee of plaited chiffon and wide shadow lace flounce and underdraped sleeve, $8.75

"MAXIXE"—Dancing cap of chiffon with "Castle" band and tabs of imported lace edged with pearls and a pearl chin strap, $8.75

"MAXIXE"—Slippers of shadow lace over chiffon and small pearls, $4.50

"PRIMPRENELLE"—Negligee of crêpe de Chine. Bodice draped with chiffon, lace, and roses. Chiffon rose on skirt, $13.75

Cap of taffeta with square tabs and laps trimmed with lace and roses, $5.95

Slippers of taffeta with roses and ribbon ties. $3.00

"FOURLANE"—Negligee with accordion plaited chiffon slip. Wide shadow lace flounce and bertha trimmed with small French rosebuds. Separate lace coat of soft imported lace and large ribbon bow, $24.50

Cap of fine shadow lace with "Castle" tabs trimmed with small imported rosebuds and ribbon bow, $3.50

Slippers of fine shadow lace over chiffon; dainty imported rosebuds, $4.50

Paris:
42 Rue de Paradis.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street, New York

Philadelphia:
13th and Chestnut Sts.

SALES AND EXCHANGES

Wearing Apparel

BLACK tailored suit, late model, velvet coat, broadcloth skirt, size 36-38. Cost $65 nearly new, good condition. Price $25. No.469-D.

FLOWERED chiffon evening dress, size 36. Cost $125—sell $40. Black charmeuse evening wrap. Copy Paquin model, cost $100.—sell $25. No.470-D.

FOR SALE: Beautiful imported black evening gown; purple charmeuse and grey crêpe afternoon gowns; excellent condition, foulard never worn; mustard color Drecoll wrap, three-quarter-length, hand-embroidered, black satin coat. All very smart models. Size 44 bust. Will sell lot for $125, or singly at very reasonable figures. No.483-D.

A RARE Persian Khorassan shawl, two and half yards square. Elaborate detail, extra fine design, center five inches. None made for past twenty-five years. Price $1,500. No.473-D.

FOR SALE: Suitable for bridal veil. Exquisite real point and point applique lace shawl, perfect condition. Reasonable. $200. Fine point lace flounce, 5 yards, 7 in. wide. $350. No.476-D.

FOR SALE: Flesh charmeuse evening gown, green taffeta tunic. Short train. Handmade black velvet roses. French drape. Cost $40—sell $25. Size 38, perfectly new. No.477-D.

BARGAIN: Black broadcloth English riding habit, side saddle (38 or 40), also boots, either never worn. Cost $80—take $25. Boots cost $12—take $7. No.481-D.

FOR SALE: A real Scotch mole coat, long and newest cut. Cost $600, will sell for $150. Owner going to live in South. No.480-D.

FOR SALE: Boy's wash suits, Russian style. Perfect condition. Size 7 years. Fifteen colored and six white hand-embroidered ones. Sell very reasonable. No.484-D.

LAGER ET DERIVERY, evening gown, black cut jet over pink satin. Sell $60. Paquin evening gown, black charmeuse net and lace. Sell $75. All size 38. Skirt 43. No.486-D.

FOR SALE: Black rose point, three cornered, lace shawl. Would make beautiful evening gown. First class condition. Value $400—sell $200. No.487-D.

FOR SALE: Navy blue suit, cost $100. Sell $25. Black moire suit, sell $15. White crêpe dress, sell $20. White taffeta dress, sell $20. Size 38—good condition. Hats, waists, other articles. No.478-D.

FRENCH MODELS, all 37 bust, 42 skirt, in good condition. Paquin. Costume, three pieces, dark greenish blue corded silk, chiffon waist beautifully hand-embroidered. Cost $250—sell $50. Drecoll. Black and white check tailor suit, white collar and cuff, draped skirt, scarcely worn. Cost $135—sell $45. Hickson. Alice blue tailor suit, double skirt, belted coat, very smart, youthful. Cost $125—sell $30. No.488-D.

DARK blue serge, three pieces—jaunty coat, plain skirt, chiffon blouse. Cost $150—sell $30. Dancing frock, orchid chiffon cloth, hand-embroidered. Cost $125—sell $30. Another rose taffeta and lace Cost $90—sell $20. White brocade short evening coat. Cost $85—sell $25. All 37 bust—42 skirt. No.489-D.

BABY'S long white satin coat and bonnet to match. Both beautifully hand-embroidered. Absolutely new, never been worn or even handled. Very handsome. Value $60—sell $35. No.492-D.

Miscellaneous

SACRIFICE pair of diamond screw earrings, half carats, perfect match. Will sell for $155. No.471-D.

FOR SALE: One creme crêpe shawl, heavily embroidered, sixty inches square, fringe fifteen inches. $150. Also Hogarth's works, date 1825. No.472-D.

MODERATE rent for summer months. Apartment furnished with everything from parlor to kitchen. Seven rooms, all conveniences. Fine residential section of New York and only 15 minutes' ride from heart of shopping and theatre centers. Write at once. No.372-D.

FOR SALE: Entire library of pianola music. Two hundred and thirty-seven rolls. Also Tobey mahogany hand-made cabinet for same. Original value Three hundred and fifty. Will sell for One hundred and fifty. No.482-D.

ODD and quaint Italian necklace, pendants of diamond studded minatures, gold snakes and hearts $350. One very small pair black and gold enamel bracelets, $15 No.485-D.

Strange Adventure of a Sealskin Coat

ONE of Vogue's very best and most appreciative friends, after watching the growth of "Sales and Exchanges," finally decided to advertise a sealskin coat of her own.

We had the pleasure of forwarding to her twenty-six replies: and one day when she was in the office we asked her whether the coat was safely disposed of.

"No," she said, "the fact is, as soon as I discovered that a number of people wanted this coat, I could scarcely make up my own mind to part with it."

Since this episode, our friend has made good and sufficient use of "Sales and Exchanges." Her first experience convinced her, at least, that other Vogue readers are intensely interested in this page. It is not surprising. Here, for instance, is a partial list of the things advertised since the first of this year:

Player Piano	China Shawl	Laces
Electric Brougham	Furniture	Bedspreads
Horses and Carriage	Veils	Jewelry
Rugs	Dress Suit	Lamps
Riding Habit	Dining Table	Wardrobe and Buffet
Evening Wraps	Fans	Feathers
Coats	Plutarch's Lives	Dancing Frocks
Gentleman's Overcoat	Beads	Table Scarfs
Gowns	Scarfs	Crockery
	Shawls	

When Answering Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

When Inserting Messages

Send your announcement for this page to us when you wish to sell or buy anything. It will cost $1 for 25 words or less. Additional words, five cents each. We should have your message for the June 1st Vogue not later than April 25th.

Address all communications to

SALES AND EXCHANGES SERVICE
Vogue 443 Fourth Avenue New York City

Miscellaneous—Cont.

BLACK enamel and gold bracelet, with small pearls and diamonds in design $20. ¼ carat white diamond $25. Large three cornered lace shawl, rose point applique. $500. No.474-D.

VERY handsome genuine India shawl. Cost $1000—sell $500. Handsome set of carved rosewood, eight pieces, including one large arm chair and one large sofa. $2500. Beautiful marqueterie table, carved rose trimmings, $250. Very old altar cloth. Oil paintings. No.475-D.

APARTMENT for rent; most unusual opportunity. Completely furnished—linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms, all very light and modern. One block from subway and elevated stations and four car lines; 12 minutes from theatre and shopping centers. Excellent for summer visitors to New York and all year stay. Can be had April 1st. References. No.371-D.

Miscellaneous—Cont.

RUE de la Paix evening gown, new. Orchid velvet, heavily embroidered. Cost $750—sell $250. Size 42. Large hand-etched alabaster box, $15. No.479-D.

FOR SALE: Nearly 400 inlaid ivory poker-chips, in lacquer box $200. Two antique Anatolian rugs; Oriental pottery; bronzes; carved rosewood sofa, very long, $1000.; pictures; curios. No.490-D.

TO LET: At Williamstown, Mass. for the summer, a very attractive, furnished house, 10 rooms, bath, electric lights, verandas, lawn, garden, unexcelled location. Write for further particulars. No.491-D.

FOR SALE: Mahogany Sheraton sideboard (genuine antique) in fine condition. Size 5½ x 2 ft., 4 in.; 3 ft., 4 in. high. Large mahogany table for library or living room. Size 6 ft. x 2½ ft. No.493-D.

Wanted

TO correspond with lady having slightly used Summer clothing to sell reasonably. Size 40 bust. Both afternoon and evening gowns desired. No.210-B.

CHILDREN'S clothing for girl 10 and boy 7. Will purchase same regularly for cash. Must be exquisite materials, best models and perfect condition. No.211-B.

INFANT'S layette, twenty-two inch length preferred. Must be handsome, in good condition and price reasonable. No.212-B.

BY artist for 14 year model, Liberty's smocks in soft shades, and simple, artistic dresses. Torn or faded; condition immaterial, must be cheap. No.213-B.

CLOTH cross saddle habit, size 36 or 38. Tan or black riding boots, 5C. Must be real bargain. No.214-B.

TAILORED street suit, also other apparel. Must be up to date garments, and in first class condition. Size 42. No.215-B.

WANTED immediately. An invalid wheel chair, small or medium adult size. Must be in good condition. Kindly send particulars. Reasonable. No.216-B.

Professional Services

WOMAN'S Club Papers written by a clubwoman who is a college graduate and a member of a well-known literary family. State length desired. No.403-C.

ENGLISH certificated nurse receives one lady, medical or maternity case at her own private residence in Kensington (England). Highest reference from doctors and patients. Every comfort. No.424-C.

REFINED college woman desires to take into her New York suburban home, one or two children for the summer whose parents are traveling. Able to tutor. Good references. No.444-C.

REFINED young Canadian woman (masseuse) desires position as companion. Practical knowledge of nursing. Pleasing personality. Best of references given. No.457-C.

SUPERINTENDENT of Sewing Room wanted by well established gown maker of Atlanta, Georgia. Must be thoroughly capable and experienced. No.458-C.

HARVARD Senior, 8 years abroad, fluent in French and German, experienced tutor, traveled extensively in Europe, desires position for Summer as tutor, companion to young man, or secretary with family going abroad. No.459-C.

AN ENGLISH lady having traveled a good deal, of old titled family, desires post as social companion. Facial massage and medical training. No.460-C.

WELL bred Southern woman of thirty, experienced in general office work, executive ability, desires position immediately. Satisfactory services guaranteed. References. No. 461-C.

CLUB papers prepared for Club women by a practical club woman, who is a college graduate. Price moderate. No.462-C.

CIVIL engineer of varied and extensive experience desires position in country as manager of large estate or general property interest. Good executive. Very best references. No.463-C.

GRADUATE Nurse. Would take charge of one or two children during Summer months if parents desired to travel. References. No.451-C.

YOUNG lady of Southern family with high social standing, wishes position in refined family, as governess or companion. Have had much experience with children. No.452-C.

GOVERNESS. Radcliffe college student, experienced in caring for children, desires summer position as governess, tutor or nursemaid in family intending to travel. References exchanged. No.453-C.

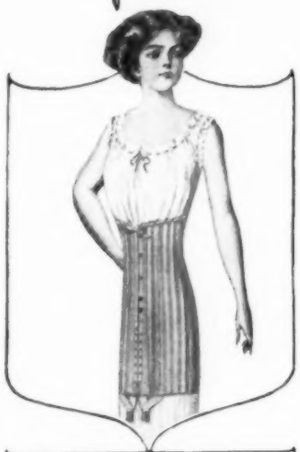
YOUNG lady, refined, capable, college graduate, musical, speaks French and German, desires position as companion or secretary to travel abroad. References exchanged. No. 454-C.

PREPOSSESSING, refined, cultured young woman, excellent social connections, trained nurse, graduate of New York's leading hospitals, accustomed to travel, seeks position with lady requiring such services, contemplating European tour. References exchanged. No.455-C.

A WOMAN physician of large experience, would take entire charge of an invalid or mild nervous case, contemplating European travel, for expenses and small salary. No.456-C.

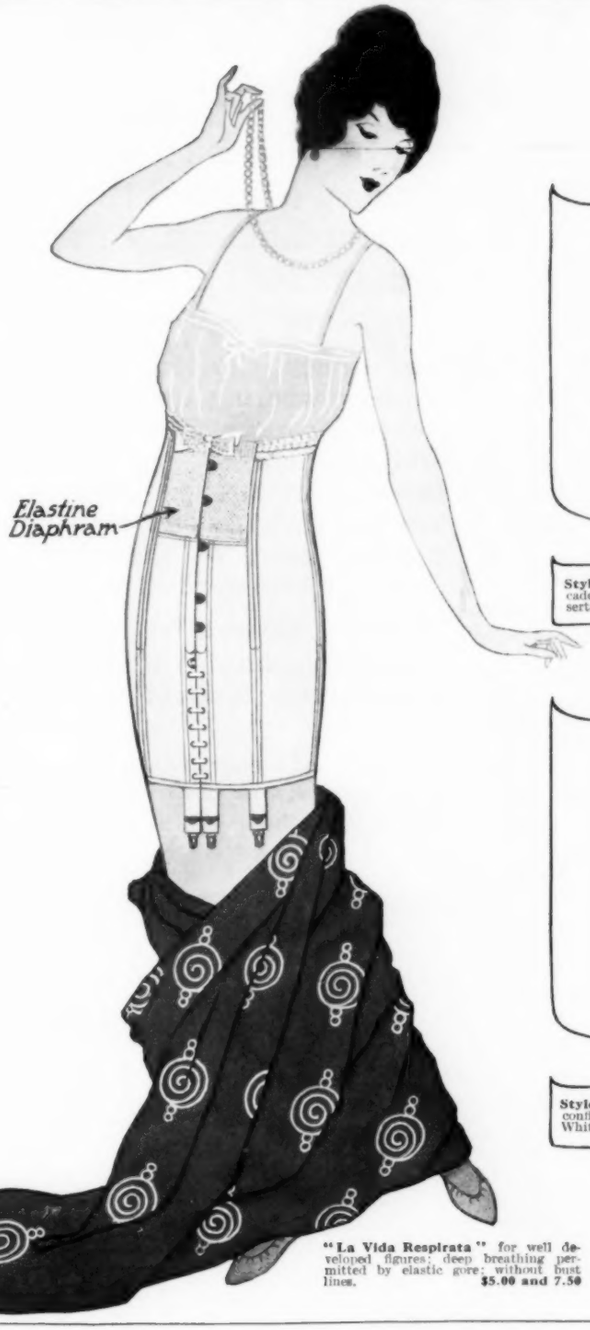
COMPETENT young gentlewoman of Southern family wishes position as traveling companion to lady. Collegiate and musical education. Good manager. References exchanged. No.464-C.

La Vida Corsets



Style 3266—Excellent model for Dancing or Outdoor Sports; made of Striped Tricot; without bust line. **$6.00**

Style 4722—Model of fine Silk Brocade; very low bust with elastic inserts at bust line. **$15.00**



Style 2275—For well-developed figures; very low bust; very long hips and back; elastic inserts in front. **$7.50**

Style 3298—All Elastic Slip-On; hip confines entirely boneless; Pink or White. **$5.00**

"La Vida Respirata" for well developed figures; deep breathing permitted by elastic gore; without bust lines. **$5.00 and 7.50**

La Vida Corsets perfectly express the grace-producing lines of the present vogue and offer the correct form-mould on which to drape the clinging costumes. Sparse boning, pliant and light, flexible materials; in some models entire sections of cellular elastic; in others, inserts of elastic top or bottom insure "supple-line" effect for the dancing maid.

34th Street **James McCreery & Co.** *5th Avenue*

'Gossards' From $2.00 to 25.00

There is a Gossard "lace-in-front" for every figure and a Gossard price for every purse. The two-dollar, the twenty-five dollar, and all the differently priced models in between, are offered under a common guarantee of complete satisfaction.

The authenticity of Gossard "lace-in-front" styles and the superior wearing qualities of Gossard materials make the two-dollar models *less* expensive than even the best $1.00 and $1.50 corsets. And as for the Gossard models of the medium and higher grades, it is sufficient to state that they are the standards of Corsetdom—corsets that match the newest styles at their inception—corsets that correctly interpret the mode in terms of your own particular figure.

There's a Gossard store in your city. If, however, you are unable to obtain *your* Gossard Corset at the price you wish to pay, write us direct and we will see that you are supplied.

In Canada and foreign countries there is an increase in the price of all Gossard Corsets caused by customs duties.

MODEL 516

A "Hip-Confiner Corset" constructed of heavy suede-finished tricot cloth and rubber-filled elastic fabric. The back and lower portions, where confining of the figure is required, are of the tricot. The upper portion of the front section and the top, from front to back section, are of elastic.

This garment gives the extreme in large waist and straight lines. It is beyond question the most satisfactory garment of this type that has ever been produced.

516/32 Heavy Suede finished Tricot $12.50

SIZES 20 TO 32.

The H. W. Gossard Co.

CHICAGO

LARGEST MAKERS OF FINE CORSETS

Wear Gossard CORSETS They Lace In Front

MODEL 550

A very light weight, lightly boned model, designed on the new figure lines with extremely low bust, large waist and flat hip and back lines. The lower portion is designed to give entire freedom to the limbs, the skirt of the corset being cut away in front. An elastic section in the back also contributes to the unrestrained effect, while holding the lower portion of the corset very close to the figure.

550/5 Fine Mercerized Batiste..... $5.00

SIZES 20 TO 34.

These corsets are sold in our three Chicago Stores: 310 Michigan Avenue, near Jackson Boulevard; 64 Madison Street, just west of Michigan Avenue, and State Street at corner of Monroe.

NEW YORK
PHILADELPHIA
BROOKLYN

OPPENHEIM, COLLINS & CO

34th Street — New York

CLEVELAND
NEWARK
BUFFALO

Exceptional Values in

Women's and Misses High Grade Footwear

Styles that depart radically from the usual. Designs which show many distinctive innovations and demonstrate the highest achievements in the production of fine shoes.

No. 365 5.00

No. 381 7.00

No. 482 5.00

No. 376 5.00

No. 484 6.00

No. 365—Bronze Kid Colonial with bronze brocaded silk back. Covered buckle with brocaded filler. Spanish Louis heel. 5.00

No. 381—"The Ostend," Imported Patent Calfskin, fawn buck quarter; bench made, hand turned sole, Spanish Louis heel. Cut steel ornament. 7.00

No. 382—Same as No. 381, white Calfskin, black French binding. 6.00

No. 482—"The Rivera," Full Patent Calfskin, light welted sole and Cuban Louis heel. 5.00

No. 450—Same as No. 482 in Glazed Kid. 5.00

No. 376—"Iris Pump," fancy brocaded back and tongue. Patent Coltskin Vamp; hand turned sole. Spanish Louis heel. Cut steel ornaments. 5.00

No. 484—"Le Peton," Patent Calfskin, light welted sole, Spanish Louis heel. Five cut steel ornaments. 6.00

No. 380—"The Alceda," Patent Calfskin Colonial, fawn buckskin back; turned sole, Cuban Louis heel. Jet buckle with buck filler. 6.00

No. 383—English Colonial, Patent Calfskin, with fawn buck inserts at side; hand turned sole. Spanish Louis heel. Jet slides. 6.00

No. 384—"The Amaryllis," Patent Calfskin Colonial, fawn buck insert, turned sole, Spanish Louis heel. Jet buckles. 6.00

No. 385—"The Maxixe," Patent Calfskin Vamp, black and gold brocaded back, turned sole, Cuban Louis heel; dainty rhinestone ornament at instep. 6.00

No. 369—Patent Coltskin Colonial, black brocaded back, turned sole. Spanish Louis heel. 4.00

No. 367—Same as No. 369, all Patent Coltskin. 4.00

No. 162—Same as No. 369, all gun metal Calfskin. 4.00

No. 355—Same as No. 369, bronze Kid. 4.00

No. 380 6.00

No. 383 6.00

No. 384 6.00

No. 385 6.00

No. 369 4.00

Exact Copies of Our Paris Importations for Young Women

Class Day dress of batiste in pink, white or light blue, $25. The original Robert model was $175. Sizes 14, 16, 18, 20 years. Order number V4311.

[illegible] coat to [illegible] with lingerie [illegible]sses, in navy blue, light blue, pink, Copenhagen blue, or black, $22.50. Sizes, 14, 16, 18, 20 years. Order number V4312.

Broadcloth cape, soft silk vest, black moire girdle. White with light blue or green vest; light blue, pink or green, with white vest, $19.50. All taffeta, light blue, pink or green, $23.50. Order number V4313. "The Lucienne."

Serge suit, copy of a $175 Jeanne Lanvin; new box pleated skirt, girdle top; coat finished with box pleated band, and suede bows. In black, white, black and white check, or navy blue, with green or Copenhagen suede bows, $38.50. Sizes 14, 16, 18, 20 years. Order number V4314.

Serge suit with bolero coat that can be worn loose or held in at the back. Copy of a $200 Jeanne Lanvin. Three-quarter-length sleeves, collar of plaid grosgrain silk, lining of figured silk. Gathered skirt has girdle top finished with frill. In black, black and white check, navy or Labrador blue, $30. Order number V4315.

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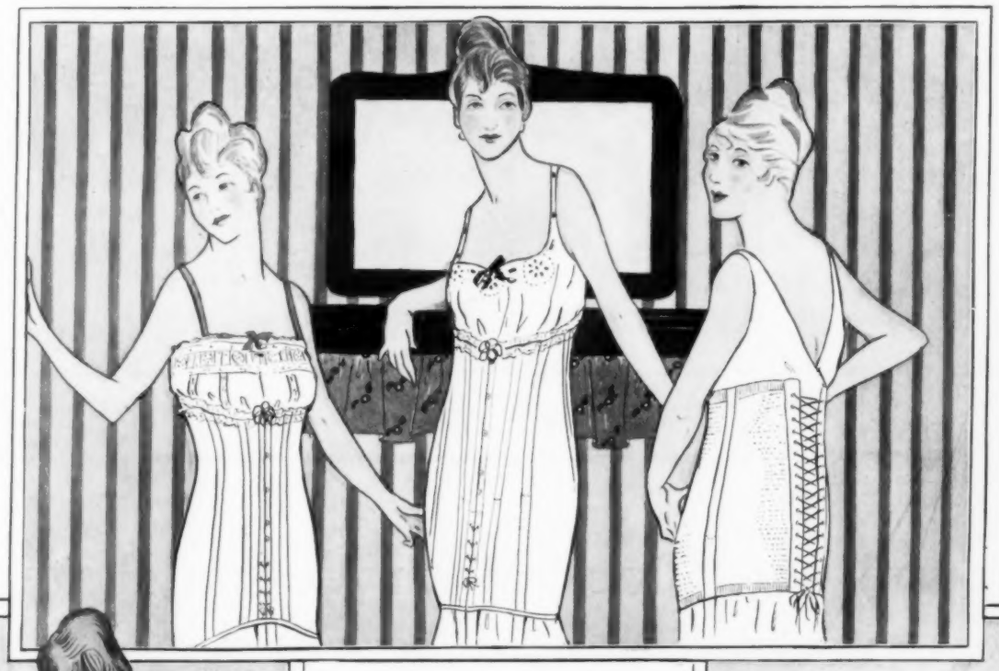
JOHN WANAMAKER

10TH STREET & BROADWAY NEW YORK

Corsets Showing Authoritative Spring Styles



The Lillian Dance Corset, made from an imported model of light weight tricot. No bones over the hips, cut low in the bust, and curved away at the lower part of the front to allow free action in the new dances; $12.50. Order number V39E.

The woman who is not slender need not worry any more. She need not wear a soft, loose little corset if she doesn't want to. For Paris has declared for the feminine curve at the waistline.

Not for the wasp waist and large, rounded hips—never! But for a perfectly straight front and back line with the merest suggestion of curve at the side. It is a charming figure, a womanly figure, and it is going to be welcomed by the majority of women.

The new corset which is the first to be designed for this figure is the L. R. Corset, straight in front and back, and slightly curved at the sides. In strong, light weight coutil, $6; shown at the left of upper group; order number V39A. Brassiere shown on this figure is of fine batiste, trimmed with Valenciennes lace and embroidery medallions. Pink satin ribbon shoulder straps, $3. Order number V39B.

Center figure in upper group shows the L. R. Riviera model, which is low and straight, with an unusual boning down the back to overcome the spread caused by wearing tricot and elastic corsets. In light weight coutil or batiste, $6. Order number V39C.

For the athletic woman who wants an elastic corset, the Parisan, shown at the right of the upper group, is very desirable. It is low in the bust, and short, and has only one bone on each side, $6.50. Order number V39D.

The Silphin Corset, of tricot, with an elastic top. No bones over the hips, and only two front and back, making this a most comfortable corset to wear for dancing; $5. Order number V39F. Brassiere of pink crepe de Chine, pink satin ribbon shoulder straps; $2.50. Order number V39G.

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THE BOUDOIR
Pattern 2374. Kimono waist
Price 50 cents.

THE RIDE
Pattern 2317-2318. Habit skirt or coat, 50 cents.

THE PLAZA
Pattern 2430-2431. Waist or skirt, 50 cents.

LUNCHEON
Pattern 2400-2401. Waist or skirt, 50 cents.

Around the Clock With Vogue Patterns

Madame la Mode opened her eyes at eight. With the tea and toast came time for a glance at the day's engagements. Madame's first hour was a busy one: *and her waist was made from a Vogue Pattern.*

Followed a strenuous hour in the park, where old gentlemen on the bridle path reined in their horses as Madame cantered by. *And her habit was made from a Vogue Pattern.*

Then came a brisk walk on the Avenue and a flying visit to the shops; a few minutes' chat at the Colony Club; and soon Madame was hurrying uptown again in the motor to prepare for luncheon. *And her walking dress was made from a Vogue Pattern.*

Luncheon at Sherry's where a member of the Squadron talked about Mexico and a lieutenant in the Navy talked about the Maxixe. To both Madame listened gravely; *and her afternoon dress was made from a Vogue Pattern.*

Another breath of air, this time in Madame's own runabout; a visit to the latest charity; a few hands of bridge; and presently home again to dress for dinner. *And her motor coat was made from a Vogue Pattern.*

Dinner at the Ritz, with much talk of the new weddings; a famous polo player is reproved for talking "shop"; a yachtsman is invited to give his views on the etchings of Kasimir. *And Madame's evening gown was made from a Vogue Pattern.*

To the Metropolitan for "Boris Godounow." A long wait afterwards for the motor; a glance at the newest café dansant; then homewards through streets alive with taxicabs. *And Madame's wrap was made from a Vogue Pattern.*

The front door opens for Madame la Mode; her maid ceases to doze on the drawing room sofa; and presently Madame's eyes close on a busy day. *And her peignoir was made from a Vogue Pattern.*

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Pattern 2414. Full length motor coat, 50 cents.

THE RITZ
Pattern 2336-2337. Waist or skirt, 50 cents.

THE OPERA
Pattern 2319. Evening wrap, $1.

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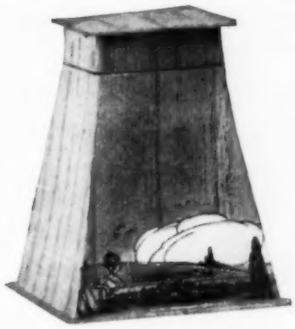
Pattern 2238. Robe of Crêpe de Chine, 50 cents.

SWEET GERANIUM
No. 802—Quaint and interesting. Natural fragrance is preserved in craft woven bag of white silk with trimmings of green. Unusually attractive, with appropriate card as above. $.75



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No. 780—This little contrivance is for practical use in a guest room or at a hotel; with gift card. $.50

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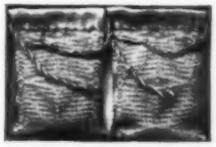
No. 828—Five of them packed in a most dainty fashion to be given and worn as a token of friendship. It is a most charming gift imaginable. Must be seen to be fully appreciated; with dainty gift card. $1.00 *per box.*



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MISS ELTINGE and MISS MASLAND, Principals

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In "Mosses from an Old Manse," Hawthorne tells of young David Swann. Weary by the wayside, he threw himself beneath the branches of a nearby tree; and as he slept, three different fates hovered over him. First came a maiden, gentle and beautiful, but David slept on, and she passed on her way, and with her went the phantom, Love.

A robber pair, slinking across the field, came suddenly upon the young man. David turned and they drew their daggers. But as he slept on, they left him and the specter of death was averted.

Last came a gentle old couple. Had they adopted David, as they thought to, wealth and comfort would be his—but he still slept on.

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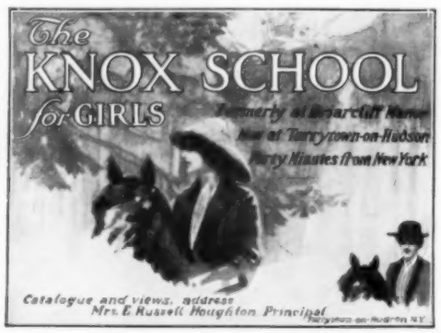

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PELHAM MANOR, New York.

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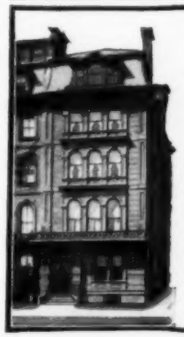

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VANITY FAIR

"Who are you editing Vanity Fair for, anyway?"

Frank Crowninshield, editor of Vanity Fair, answers this question in the April number, now ready. It has been asked so often that we are glad to reprint in this Vogue our complete answer to it. If, after reading this page, you have any remaining doubts, as to "who" we are editing Vanity Fair for, you can easily dispose of them by reading the April number—in the meanwhile, read here what Mr. Crowninshield has to say on the subject.

"Who Are You Editing Vanity Fair For, Anyway?"

THE question was put to us just as Alice was helping herself to the filet of sole. It is quite unnecessary to explain that Alice is charming. It has been our experience that ungrammatical ladies usually are. She was terribly in earnest as she spoke, and she had dared, at what had promised to be a delightful luncheon, to criticize the contents of Vanity Fair for March. She had even questioned the wisdom of our entire editorial policy. Indeed, it needed a stamp of one of her thickest winter pumps upon the floor of the Biltmore grill to convey the full measure of her disapprobation. Politeness being our watchword, and a saintly tolerance our unwearying endeavor, we waited for our friend—it is only a friend who disdains the small parcels of abuse and heaps out the wholesaler's measures—to continue her heated harangue.

"Who Are You Editing Vanity Fair For, Anyway?"

"IS IT for men? Harry says that it is." (Harry is her fiancé and was our third at luncheon.) "But, if it is for men, then *why* those flouncy and flummery fashions? Is it for women? Then why so many articles on dogs and golf and motor cars? Is it for *grandes dames*, the dozen or so ladies of the older school, still extant upon our continent? Then why so many actresses in informal apparel? Is it for the masses? The poor, patient plodding proletariat? Then why so much art, and opera, and why so many essays, and why, oh, why, those cerebral appeals?

"Is it for Westerners? Then why forever vaunt and laud your noisy New York in it? And, if it is for New Yorkers, then, in Heaven's name, let's have less of the Paris fashions and the London stage. Or is it, perhaps for . . ."

But here we felt that something drastic must be done, else the young lady's heat might play some direful prank upon her; unhinge her reason, perhaps, or cause her to forget her *thé trottoir* at the Ritz. The obligation to settle with the waiter lying solely upon us, we felt her criticism to be—to put our feelings moderately—untimely and in questionable taste. As we hinted, the time had arrived for heroic measures. She must be diverted at any cost. So, leaning a trifle in her direction, and with the quite audible tones which one always adopts in these little restaurant confidences, we whispered in her ear:—"Don't look now, but three tables back of you there is a rather good looking woman lunching with your brother Walter."

So, that day, we heard no more of Vanity Fair.

BUT when, after the coffee, we had seen her hop, with her enamored Harry, into her motor, and disappear among the uncertain eddies of New York's vehicular whirlpools, we began seriously to ponder her cruel and ardent words. And as we pondered we began to envy those fortunate mortals whose pleasant task it is to edit such specialized and unified periodicals as, let us say, *The Iron Age*, *Golf*, *Life*, or any of the scores of "class" periodicals. The thing is so simple! Whenever, in the case of *The Iron Age*, for instance, the editor espies an object wrought of iron or steel, he knows at once that he has a snug little editorial home awaiting it. In the second instance, when the editor of a golfing journal reads in the paper that six men have won six prizes in six sixteens at the Kissakoppapot Country Club, he has but to order all of the gentlemen photographed and, presto, his next issue is off his hands. And thirdly, one is told a joke—almost any likely joke will do—and, so long as it bears unmistakable signs of belonging to the joke family, it becomes, at once, a source of personal income, a personal income happily untaxable at the source.

But, with Vanity Fair, the case becomes vastly, infinitely more complicated.

THAT evening, our vexation having a little softened after an excellent dinner at The Sanctuary, a club to which we are particularly partial, we sat us down and wrote:

"*Dear Alice*:—Let us at once relieve your mind with regard to the identity of the young lady in whose company your brother Walter was taking luncheon to-day. She is the niece of an old and excellent friend of ours. She is a young woman of serious character, and even, we are informed, possesses a mother.

"And now, dear Alice, here is an answer to all your questions about Vanity Fair. You asked us, with your lofty disdain of grammar, 'Who are you editing it for?' and the answer to that question is, *tout simplement*, that we are editing it for *you*. Yes, for you and for Harry.

"First of all, you are ardent Americans! You believe in American institutions. You believe in American life; you even *enjoy* it. Well, so does Vanity Fair. Then you are a lady, to the tips of your narrow, unpolished finger nails, and Harry is, as we observed to-day at luncheon, a gentleman to the tips of *his*, and we rather like breeding in our subscribers. You both love dogs and country life, and the sunny world outdoors. You are more than ordinarily proficient at the wheel of a motor, or on the golf links, or the tennis court, and these are signs of qualities which, in men and women alike, we deem wholly praiseworthy.

"You derided our attempts to keep you informed of the fashions in Paris, and of the progress of the drama in London, and yet there is no one, we suspect, more naively delighted than you by a hat purchased somewhere near the Place Vendôme, or by a play witnessed somewhere in the vicinity of Piccadilly Circus.

"Now, we recognize no West,—no San Francisco or Seattle—and no East,—no New York or Boston. Where there is humor or charm in the life of New York, we hope to make it felt elsewhere, and, where there is humor or charm in the life of other American cities, we hope and pray that Vanity Fair may be the first, if not to feel, at least to mirror it.

"And finally, the drama! We suspect that there is no pleasure greater for you, and for Harry,—can you deny it?—than the theatre. It is the modern world's greatest amusement and diversion. It has a charm and mystery all its own, and so, Vanity Fair must continue to give to the drama its best and most respectful attention. Doesn't it flatter you, Alice, to know that you and Harry are, among all our subscribers, our bright, particular stars? That it is for you, and others like you, that we labor and because of your hoped for approval that we bear our chains so gladly?

"We have for some time past wanted to send you a wedding present—a little token of our love and regard. Something that you will often need in life, and that will ever stand ready to comfort and enliven you, and so, without at all reckoning the cost of it, we have entered you for a free subscription to Vanity Fair.

"Yours, dear Alice,

"*Vanity Fair.*"

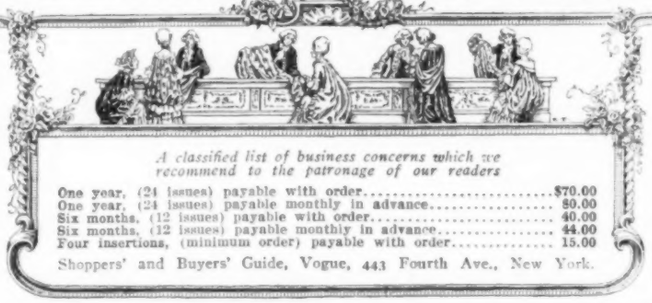
POSTSCRIPT—BY THE BUSINESS MANAGER

"READING other men's letters to ladies is not a regular part of our business; but having been graciously accorded that privilege in the case of your excellent rejoinder to Miss Alice's soft impeachment, we—the business department of Vanity Fair—take the liberty of adding our little flash to your mighty thunder.

"In the first place, most excellent Editor, why did you not tell your friend that the cheerful, the frankly frivolous Vanity Fair, boasts as many really useful departments as any publication in the country? For instance, when she mentioned dogs, why didn't you tell her that Vanity Fair will buy for her *any* dog of *any* recognized breed at *any* reputable kennel? When she spoke of the fashions, why didn't you tell her that some sixteen pages of the very best Paris models are about as useful a thing as any 'quality magazine' can offer? Why, when you were in full cry on the subject, did you not mention that Vanity Fair's book reviews and dramatic criticisms will save many a wasted evening and many a misspent five dollar bill? We have here not only a cheerful, but a utilitarian magazine—helpful all the way from its news of the Opera to the scores of advertisements that make a trip through its pages singularly like a promenade on the Avenue."

Look today for cover opposite—any good newsstand!

SHOPPERS' AND BUYERS' GUIDE



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Now, two years later, we have been reviewing our very pleasant correspondence with Mrs. McCoy; here are five letters she has written us during the time when, through Vogue, her business has become national in scope and deservedly successful in all particulars.

The First Letter

"Vogue has already doubled my business."

Shoppers' & Buyers' Guide — March 24, 1913.
Vogue, New York.

Your letter received. Thank you for telling me of the Brides' Number. Enclosed please find cheque for $14.25 to pay for six insertions of my advertisement beginning May 1st.

Vogue already has doubled my business and I intend to advertise for the rest of the year.

Yours truly,

Julia B. McCoy.

Three months later Mrs. McCoy wrote us the letter on page 19

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SHOPPERS' AND BUYERS' GUIDE

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of a
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The Second Letter

"Am looking for more results."

Shoppers' & Buyers' Guide
Vogue, New York.

June 23rd, 1913.

Enclosed please find my cheque for $14.25 for the August, September, and October numbers of Vogue. Make the advertisement read "Order now for Fall" in place of "Order now for Summer."

Vogue has more than doubled my business during the year, and I am looking for more results this Fall.

Yours truly

Julia B. McCoy.

Six months afterward Mrs. McCoy said she "can't do without Vogue!" **See next page.**

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The latest new Spring Frocks are quite unusual—so chic and Frenchy. You should call. Maxon & Co., 1552 Broadway at

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So many ask for catalogs. It's an impossibility. No two gowns are alike. You should call and see them yourself.

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If you can wear model gowns you can buy them here at one-half the usual value. Chic and Frenchy. Maxon & Co., 1552 B'dway at 46 St., N.Y.

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of a
VOGUE-MADE MERCHANT"

The Third Letter

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Shoppers' & Buyers' Guide December 13th, 1913.
Vogue, New York.

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Yours sincerely,

Julia B. McCoy.

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Trousseaux. Remodeling. Reasonable prices.

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Gowns and fancy tailoring made to order for all occasions. Ladies' own material made up.
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Our Original Designs
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SCHER'S DISPLAY Announcement and cuts of spring gowns are displayed in this issue. Look for it. Scher's Booklet on request. 500 Fifth Ave., N.Y.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Specialty Shops—Cont.

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Swimming Schools

SWIMMING SCIENTIFICALLY TAUGHT to ladies, gentlemen & children. Private instruction. Two heated filtered Pools. Dalton Swimming School, 23 W. 44th St., N. Y. 3259 Bryant.

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THE TALLY-HO, 29 East 34th St., N. Y. Tel. Murray Hill 5924. Luncheon and afternoon tea. Table d'hote dinner, 6-8 P. M.; 85 cts. "Picturesque, novel experience." N. Y. Herald.

SPECIAL SHOPPERS' LUNCHEON & TEA Feel at home for Luncheon at the Idle Hour Tea Rooms. Southern Cooking. 5 W. 39th St., N. Y. (Opposite Lord & Taylor.)

THE ENGLISH PLUM PUDDING SHOP Offers a variety of home-made delicacies. Write or call for list. Try our Luncheons and Teas. 49 W. 39th St., N. Y. (Near Lord & Taylor.)

FROM FARM TO KITCHEN Craftsman Restaurant—Luncheon, Tea, Dinner. Sanitary Kitchen, Japanese Service, Music. 6 E. 39th St., nr. 5th Ave. Tel. 6971 Mur. Hill.

RIP VAN WINKLE, 17 W. 37 ST., N. Y. Special Shoppers' Lunch, 12:00-2:00 P. M. 50c. Home cooking by a Maryland cook. Private rooms for Dinners, Dances, etc.

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WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East, 43rd Street, New York. With Quiller.

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Toilet Preparations

BUENA TONIC. For My Lady, also for "My Gentleman's Toilet." Autoists & equestrians unanimous in praising its merits. $1 prepaid. Jean W. Butler, 122 S. Hoyne Ave., Chicago, Ill.

BEAUTY HINTS. The Marinello System will make your complexion as clear and youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

PRISCILLA CLEANSING CREAM cleanses the pores, clears the complexion. Priscilla Tissue Cream softens & prevents lines. Call or write. Miss Sullivan, Face Specialist, 27 W. 46 St., N. Y.

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MARY GREY'S Treatments for face and scalp repair the ravages of age and worry. Home Treatment box with full directions, $5. Mary Grey Co., 2 East 46th Street, New York.

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LLEWELLYN'S "SKIN FOOD" is a dependable first aid to beauty, cleansing and nourishing. Large tube, postpaid to any address for 35c. Llewellyn, 1518 Chestnut St., Phila., Pa.

NAIVETE. The new wonderful manicure requisite. A polish, bleach, cuticle and stain remover combined. Postpaid, 25 cents. O. M. S. Co., 59 Ferry Street, New York.

MANULOTION, an excellent skin bleach for neck and hands, imparts that fine white transparent appearance which is so desirable. 4 oz. bottle mail 60c. R. S. Foster, 358 B'way, N. Y.

STAGE "SECRET" WHITE, excellent for the evening toilet. Gives a beautiful white to your skin. Harmless. Will not rub off or soil clothes. 50c the tube. Ray Mfg. Co., 246 W. 46th St., N. Y.

Toilet Preparations—Cont.

THE LAURA JANE FISHER CO. Lavender Toilet Preparations, Hair Food, Hair Tonic, Face Cream, Face Powder, Shaving Lotion. Send for circular "D." Olean, New York.

RADIOLA HAIR TONIC positively removes Dandruff, stimulates growth of hair & imparts a natural health. Price, $1. Bertha F. Johnson, Scalp Specialist, Aeolian Hall, N. Y. (circular).

FACE AND SCALP SPECIALIST 15 years in N. Y. Prominent physicians among patrons. Lillian Stillman, 38 W. 38th St., N. Y. Tel. 344 Greeley. Hair Tonic or Face Cream $1.00.

BICHARA'S SAKOUNTALA. A seductive Oriental Perfume. Delicate and Fragrant. Sample mailed for 50c. Natura Co., 15 East 35th Street, New York.

CREAM OF PEARLS—Beautifier, nutrient, cleanser, combined. Banishes wrinkles, gives pearl-like lustre. $1. Altman's, McCreery's, Wan'kers, Loeser's. Sample 10c. G. Richie Co., Brooklyn.

GERBAULET INSTITUTE for scientific care of the skin, 500 Fifth Avenue, N. Y. Finest line of toilet specialties. Personal calls and correspondence solicited.

"LETTERS *of a* VOGUE-MADE MERCHANT"

The Fifth Letter

"Insert another advertisement."

Shoppers' & Buyers' Guide
Vogue, New York.

March 2nd, 1914.

Enclosed please find cheque for $12 for which please insert another advertisement, in accordance with copy enclosed, in the four issues of Vogue. I hope I am not too late to have it appear in the April 1st, Spring Fashions Number.

I hope to have the same success with this advertisement as I am having in my smocked dresses. I had as many as fourteen inquiries in one day last week from all parts of the country and have sent dresses not only all over the country, but to Mexico, Japan, China, and Honolulu.

Very sincerely yours,

Julia B. McCoy

What this Southern woman has done can be done by anyone, who, thrown on her own resources, will give her single-minded attention to business, and will find the best way to make that business known to the great buying public of America.

In Mrs. McCoy's case the agency that made her business was the Shoppers' & Buyers' Guide of Vogue. Without it, she could among her friends have, after years of effort, built up a demand for her children's frocks. With Vogue she has—in a space of time so short that it seems almost magical—made her name a household word in homes ranging from her native Virginia all the way west to Honolulu and east to Japan.

The Shoppers' & Buyers' Guide Service is always glad to hear from women who find themselves in the position of Mrs. McCoy. Letters will be promptly answered. A visit to the office of Vogue is always appreciated and generally opens the road to *real* success in the management and promotion of a private enterprise.

"CLEANSINA" is a dandruff remover. Keeps the scalp in a clean & healthy condition. Sells on its merits. Write for recommendations. $1.10 bot. prepd. Kruse, 556 Amsterdam Ave., N. Y.

GARDENIA BLOOM AND CREAM, beauty builders, perfectly pure, non cosmetic, yet give the skin the white velvety texture of the flower. Booklet. Aurora Specialties Co., Lowell, Mass.

PATE GRISE for Old or Aging Hands. Friend of middle-age. Banishes tell-tale "crêpeiness," restores contour, color, smoothness. Aurora Specialties Co., Lowell, Mass. Booklet.

UTH-GLO TREATMENT. Insures a beautiful complexion. Improves texture of skin. Leaves soft finish of a roseleaf. Complete outfit with full directions $1. Uth-Glo Co., Castile, N. Y.

CRÊMES DE SEQUENCE are scientifically graded for alternate use. "For Fair Faces," the sequence of 3, with "Massage Mistakes" $6. Address orders Roberts & Co., 246 5 Ave., N. Y.

CRÊMES DE SEQUENCE. Sequence of 4—Concentrated builders with treatise on rejuvenation $9. For full particulars address Roberts & Co., 246 Fifth Ave., N. Y.

FRESH MADE "MYO" COLD CREAM Its rich, creamy freshness is simply a revelation in luxury. Send 50c for a ¼ lb. jar prepaid. Kolid Co., 108 Fulton St., N. Y.

PINK BLUSH Massage Cream builds up the worn-out tissues of the face and neck. Trial size 50c. Large jar and free "Beauty and Health" course $1. Mory & Thorn, 260 W. B'way, N. Y.

FACIAL TREATMENTS that give life and nourishment to neglected skin. Sagging muscles and wrinkles remedied. Also Laird Skin Food $1. Mrs. R. H. Laird, 20 W. 31st Street, New York.

Travel

EUROPEAN TOUR. Small Private Party Sailing May 23, 1914, to the Mediterranean. 88 days, $840. Address A. F. Pierce, 1480 Broadway, New York. Telephone 4260 Bryant.

GUIDE TO ROME College graduate. Rome, Ancient, Modern, Romantic! Its Highways & Byways made vitally interesting. Write for information. W. Rollins, 56 Via Emilia, Rome, Italy.

Travel—Cont.

"PHILAE THE BEAUTIFUL" A wonderful Egyptian picture from $10,000 negative, in our Royal Sepia Gravotypes. Superb, art mat 13x21, $1 prepaid. C. H. Graves Co., 2600 Parkway, Phila.

LADY, QUALIFIED BY EDUCATION and long residence abroad, will chaperon a party of three to Europe. For particulars address Miss Teisdale, 6965 Delmar Ave., St. Louis, Mo.

FREE detour to **GREECE** to each member. Small, select parties, best ref. Highest values, lowest terms. Orient, Apr. 23, Europe, June. World, Oct. Prof. & Mrs. Libby, Spartanburg, S. C.

BEFORE YOU DECIDE on your trip this year consult these advertisers. They have most interesting tours.

Unusual Gifts

WILE-AWAY STEAMER BOXES. A gift for every day. Contents selected for the individual. Prices, $5, $7.50, $10, $15 up. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

UNUSUAL STEAMER BASKETS Filled with fruit and surprises. Daintily wrapped. $5, $7.50, $10 and $15. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

FOR CHILDREN—WILE-AWAY BOXES Ideal for birthdays, convalescence or journeys. Each one individual. Prices from $4, $5, $6, $7.50, $10 and up. Eliz. H. Pusey, 16 E. 48 St., N. Y.

CONVALESCENCE BOXES. Filled with little amusements and comforts for the invalid. Each one individual. Prices from $5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

BABY BATH BOX. Everything essential, humorously labelled in rhyme. Dainty and unusual. $2.75 postpaid. E. R. Noyes, maker. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

THE LAVENDER SHOP Four dainty lavender bags in box, with hand painted card, 50c postpaid, in U. S. 634 Slater Building, Worcester, Mass.

WEEK-END BOXES contain unusual gifts for children. Something to do. Educational, refined, some humorous, all entertaining. $2 Ex Pd. Spe. offer to Gift Shops. C. Budd, 44 W. 22, N. Y.

CARBONE OF BOSTON announces that he has taken over the pottery and basket business of the Eagleston Shop of Hyannis. Wholesale & Retail, 338-342 Boylston St., Boston, Mass.

DOLL'S FURNITURE—Cedarwood, white and mahogany enameled. Parlor, dining-room and bedroom sets. Price per piece, 15 cents up. Shut-In Society, 62 E. 34 St. Tel. 1395 Murray Hill.

BOOKS WITH BLANK PAGES Imported papers, colored wood block decorations; just the thing for personal and guest records. 2 sizes. $1.00 & 25c. The Roberts Press, Moylan, Pa.

INTERESTING THINGS for interesting people. What are you like and what do you want? Write. The Personality Shop (mail only), 49 Irving Pl., N. Y.

THE MARKET PLACE FOR UNIQUE Jewelry, pottery, leather, textiles, or metal work, from experts, in all crafts, throughout the country. Nat. Soc. of Craftsmen, 119 E. 19 St., N.Y.

A SURPRISE BASKET filled with delicious Oriental crystalized and preserved fruits, etc. Unusually tempting. For traveler and hostess. $3, $5 & $10. Bertha Tanzer, 176 Mad. Ave., N.Y.

CARVED WOOD COASTER SET. Twelve carved coasters of rich dark brown wood in box to match. Postpaid $1.25. Gift Shops write. Bertha Tanzer, 176 Madison Ave., New York.

GIFT SHOPS:— Let me send you a $5 or $10 assortment of Easter Greetings, 30 or 40 designs. Ernest Dudley Chase, 6 Ashburton Pl., Boston.

A CORDUROY BATH ROBE in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

PETER GASKELL BAGS, Suede leather, silk lined with Arts and Crafts ornaments to match. In brown, black, green and gray. $2 & $3 postpaid. 500 5th Ave., N. Y. Room 402.

OUR EASTER LINE of dainty cards and folders and Easter candles, in special boxes, will be sent on selection. Write to-day. Forest Craft Guild, Grand Rapids, Michigan.

JUST SUCH THINGS as you would make, rich in sentiment, friendship and good-will. Gifts for every occasion. "Gift Folio" upon request. Forest Craft Guild, Grand Rapids, Michigan.

"A COLONIAL BELLE'S MESSAGE" Quaint, charming, century-old book, just published. Multicolor folder free. In gift box, $1, postpaid. C. H. Graves Co., 2600 Parkway, Phila.

HAND-WROUGHT SILVER, carved wood, leather, jewelry, and many other unusual gifts. Send for beautifully illustrated catalogue. The Baker Handcraft Shop, Springfield, Mass.

UNUSUAL TYPES OF WOODCRAFT; strikingly distinctive, painted & educational toy-craft for children. Original ideas executed at our studios. Stryvelyne Shop, Inc., 37 E. 28 St., N. Y.

Silk bags, like the much abused appendix are returning to fashion. This exquisitely conceived design unites the practicable wide-opening hinge frame with an entirely novel pattern. Silk, $12.50.

ESTABLISHED 1845
MARK CROSS
TRADE MARK
LONDON
Actual Makers

RANSACKING EUROPE

EACH of these new CROSS bags is the product of so many minds and so many lands that one is surprised to see them combined—like the little girl whose mother came from Italy, whose father was a German, while she was born in Canada. She wondered how all three happened to come together.

The frame of a bag may be discovered in London; a new pattern of silk is brought from Vienna; the graceful design probably was seen first on the Rue de La Paix.

Supplement these attributes with some native ingenuity and the skilled workmanship of our English factories, and we have the finished CROSS product.

Mark Cross

210 FIFTH AVENUE
NEW YORK

RETAIL AND WHOLESALE

89 Regent St.
LONDON, W.

253 Broadway
NEW YORK

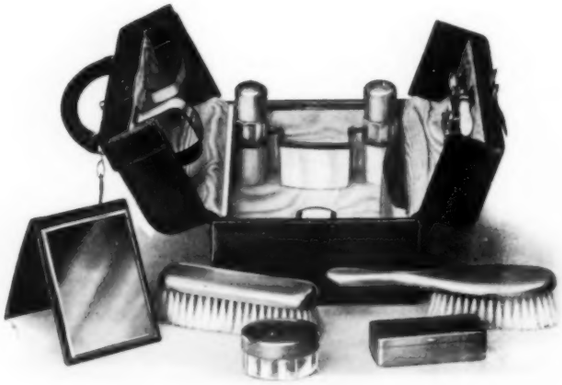
145 Tremont St.
BOSTON

The man who steals good ideas, at least deserves credit for not stealing bad ones. Our English factories found this design in Vienna. It is now enjoying its first glimpse of America. Silk, white or black, $6.50.

Remove Vanity and half the world would be out of employment. Remove Vanity bags and our English factories would fare the same. The above is the latest of an extensive line. Silk, $13.50; Morocco, $15.75; Venetian Suede, $16.75; Pig, $16.25; Pin Seal, $17.50; Lizard Skin, $18.25.

To be in fashion is a bore; to be out of it is a tragedy. The limited number of this new bag insures it against becoming common. Silk, $13.75; Velvet, $15.50.

Just as the beauty of a new gown decreases with the frequency of its appearance, so the charm of a bag depends on having it while the design is new. This bag is "le dernier cri" of Europe, here on its first journey. Silk or Velvet, $14.50; Marquisette Frame, $31.50.



Some things sell because they are cheap. Others have wide-spread favour because there are discriminating people who will have the best. This CROSS bag belongs to the latter class. Morocco, $35.00; Pig, $36.50; Patent Leather, $38.00; Glazed Morocco, $39.00. 7 inches long, 5½ inches wide, 3½ inches deep.

There is no one so terrifying as a manufacturer without taste. This silk bag is a creditable example of how a very practicable article lends itself to adornment. Silk, $17.00; Morocco, $16.50; Pin Seal, $18.50; Patent Leather, $17.00.

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APR 10 1914

Now is the time to remember that

VOGUE TAKES NO HOLIDAY!

Wherever you go this Summer, see that Vogue goes with you

The next Vogue will be the

INTERIOR DECORATIONS *of* SUMMER HOMES NUMBER

Dated May 1

APRIL 15, 1914

VOL. 43. NO. 8. WHOLE NO. 997

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THE Vogue Shopping Service is just as busy in the Spring and Summer as at other times. Although most of Vogue's readers are out of town, the comfort of knowing that they can buy through Vogue whatever they please, just as easily as if they were doing the shopping in person, is responsible for the hundreds of orders we execute during the warm weather. Page 151 of this Vogue explains the Shopping Service—tells just how to use it to insure greatest promptness and satisfaction.

Instead of a headline for page 151 we have quoted a letter just received from a woman in the South. To read this is to realize how intimate and personal are the relations of Vogue and its readers. The writer of this letter started years ago with a few small orders, chosen here and there among the articles editorially mentioned in Vogue. Now, as you see, she relies upon Vogue for everything she wears.

"AROUND THE CLOCK"

The real day of an imaginary lady is sketched on page 12. The little pictures from this page were drawn from the actual Vogue Pattern gowns which the heroine wears at each moment of her day; they suggest what effects may be secured from the use of well-selected Vogue Patterns. And, if you do not instantly see among the stock patterns regularly presented in Vogue (for example on pages 77-80 of this issue) exactly what you are looking for, remember that Vogue will cut to special order the pattern of *any* gown shown on *any* page, from the front cover to the back. How to order these special Cut-to-Individual Measure Patterns is explained on page 148.

THE NEW PRIZE CONTEST

The first letters received in Vogue's present contest convince us that this is going to be the most interesting record of experiences with Vogue that we have elicited. With Vogue you can say so much more than merely, "I enjoy reading your wonderful new serial, the Blank Blank of Blank," or "I am tremendously impressed with your editorial articles on The New Freedom." You can tell what Vogue has actually, tangibly, definitely, done for you—from the purchase of a hat all the way to the answering of an exceedingly nice point of etiquette. This contest, as page 143 tells, gives you a free pen. Make the most of the opportunity, and your acquaintance with Vogue may be worth to you anywhere from $10 to $50.

FAIR NOTICE!

Changing an address on Vogue's subscription list takes time. When you want your address changed, please notify us at least three weeks in advance of the time you want your first Vogue delivered at your new residence.

IN THE intermission between the fashions of Spring and the fashions of Summer, Vogue is glad to find a spare moment for a number more especially devoted to interior decoration. This cover will identify the next Vogue.

The cover of the next Vogue is by F. X. Leyendecker

Very closely akin are the art of decoration and the art of dress. Vogue is an authority on both of these allied subjects. The forthcoming Interior Decorations Number gives us an opportunity to present a great many things that, in the rush of the Spring fashions, have been held over until we could do full justice to them.

Miss Elsie de Wolfe contributes the next Vogue's leading article. It tells about the house of Mr. J. Ogden Armour at Lake Forest, Illinois, which she decorated—one of the finest country places in the country. This article will be fully illustrated.

Another particularly interesting page in the next Vogue will show a variety of things—from scrap baskets to salad bowls—that you can always find a place for in the summer home. And throughout the number you will find a great many hints that will be extremely valuable to you when you put your summer home into commission for the gay season that is just ahead.

FASHIONS

Although the next Vogue is given over primarily to decorating and furnishing, the fashion interest will not be lacking. From the best dressmakers in New York we have selected the most successful models—successful by the test of popularity. This display of gowns, suits, and coats will help you greatly in choosing those "between-season" clothes that you may now have in your mind to buy. The Paris letter naturally harks forward to the coming styles of summer.

Photograph by Mishkin Studio

MRS. WILLIAM K. VANDERBILT

Mrs. Vanderbilt is the instigator and organizer of a number of movements for the betterment of civic conditions in New York. She is the head of a body of women called "The Big Sisters," who take charge of cases in the Children's Court. Two East Side model tenements have been erected by her, and there are many young musicians and artists who owe their first successes to her interest

VOGUE

FROM PARIS *to* MONTE CARLO *and* RETURN

If a Parisienne Can Not Avoid the Bluster of March by Lingering at Monte Carlo or Indoors with Art, She Puts a Tiny Hat upon Her Head and Goes Out to Tempt the Wind with Spreading Cape and Skirt —for Spring Fashion Came in with a Puff but Goes Out with a Flare

I FIND that gusty March which met me upon my return from the Riviera a few days ago is blowing the new short skirts about Paris ankles with a will, and, in fact, has evinced such vigorous displeasure with the affairs of Parisiennes in general that few of them have dared to return to town at all. Many of those who have are clad in winter garb and doubtless regret their temerity in braving Paris in her March mood. However, the Auteuil races flaunt defiance in the face of the most unfavorable of skies and, as indoor compensations for outdoor disagreeablenesses, there are the opera and the art exhibits and—that which Paris has with her always—clothes.

An especially amusing and original thing about the present fashions is that if the Parisienne does not buy all of her frocks from the same couturier she is compelled to change her pose and her way of looking at life in general every time she changes her frock. Unless she does one or the other of these equally difficult things, she is sure to get into a hopeless tangle and lose her mental equilibrium completely, for she can by no means combine a "débutante slouch" with an 1880 frock, or take an 1830, pantalet pose in a Turkish trouser skirt.

Also, when we wear one of the new short skirts we must stand with our feet squarely under us, and not with one foot thrust out in the foreground, as has been our custom for the last three seasons. That pose came in with the skirt that was slit in front and which hung in slanting folds from the front of the girdle, and it was adopted to accentuate the draping of the skirt.

BREVITY WITHOUT A SLIT

But the short skirt, which is already fairly well launched, is not slit, and so demands a different pose. This does not mean that all society women are wearing short skirts, but rather that in all probability they soon will be; for it is well known that new modes are introduced by the very chic Parisiennes who are not in society, and that, with few exceptions, what they wear one month will almost surely be worn the next month by the select few who rule in the social world.

One has but to recall the story of the sheath skirt, and how it got into society. Although this extreme mode required several seasons to accomplish this feat, it was finally accepted by mondaines, who even wore it much narrower and with a much deeper slit than the original models launched by the demi-mondaines. And yet the first of these skirts were considered so daring that the wearers were obliged to appeal to the police for protection when they paraded them before the eyes of an astounded world!

One short skirt, which I saw recently and which attracted much attention, cleared the ground by seven inches in front and on the sides, while in the back a narrow, square panel touched the heels; the panel was not separate from the skirt, but was a part of it. Another skirt which gave much the same effect was cut in five large, shallow scallops, and the fifth scallop was long enough to touch the heels.

A coat sans buttons, sans buttonholes, as much like a cape as a coat can be, and a skirt as much like a corkscrew as a skirt can be

As a smart color blue has no rival. It is seen principally in two shades, marine and "*corbeau,*" which is a navy blue, and is frequently combined with the new Roman-striped materials. The sudden popularity of the striped materials, however, suggests that they will be short-lived; as summer approaches they will probably be replaced by plain colors.

Many capes are worn, either as separate wraps or as a part of the frock. These are in all shapes and all sizes, and their chic lies in the fact that they are plain. The smart cape for day wear is not trimmed with frills. It is usually lined with a contrasting color.

A CAPE COAT AND A CORKSCREW SKIRT

Some of the new coats are almost as wide as are the short capes. One of these, of the odd flaring type which has appeared in such numbers during the last week or so, is shown on this page. It is of crow blue wool gabardine, and is combined with a skirt of wool rep in the same shade of blue and with a brilliant Roman-stripe set at intervals. The coat is cut with a kimono sleeve and flares from the shoulders. Additional flare is given by a middle back seam. It has no buttons or fastening of any sort, but hangs open over a waistcoat of white piqué girdled with a patent leather belt. The short skirt is made of a piece of cloth wound about the figure corkscrew-fashion, so it is tight at the bottom under a flaring overskirt. A high Russian toque of black satin with an oilcloth finish, trimmed with fan-shaped rosettes of taffeta, adds cachet to the costume. I saw this costume in the Bois on one of the few sunny mornings that we have had recently.

A MAKE-BELIEVE WAISTCOAT

Thus far very little moire or moire taffeta has appeared. Shadow lace has disappeared, and the popular *craquelé* lace is no more seen in dead white; it must be in a biscuit, ivory, écru, or *tilleul* shade. Cothurns are slowly passing. Those that are worn are devoid of ornament, and are laced in the simplest manner possible.

Practically all tailored suits have white waistcoats—usually a skeleton waistcoat consisting of a collar and two fronts so adjusted that the whole can be taken off with the jacket. For summer wear this has a distinct advantage over a real waistcoat, for it is much cooler. The waistcoat with sleeves did not meet with success, as in a day of transparent sleeves no one wants to wear a waistcoat with opaque sleeves. Also, if the waistcoat were not sleeveless the wearer could not remove her coat without producing much the same effect than a man produces when he removes his coat and sits in his waistcoat and shirt-sleeves.

Although new styles have been cropping up all over the city during the last few weeks, hairdressing has remained unchanged. This would seem to indicate that the high coiffure of which we heard so much with the advent of the new spring hats has met with success and has settled into a mode. A young woman whom I saw at the opera a few evenings ago wore the coiffure sketched on this page. A fillet of dark green leaves studded with brilliants was bound beneath the chignon.

SPORTS CLOTHES BUT NOT FOR SPORTS

It is only recently that the Frenchwoman has adopted sports clothes for country wear, yet just now a Parisienne's wardrobe is not considered complete without the bright colored *chandail*, the soft hat, and the loose-fitting sports coat, even though the wearer may never have wielded a golf club or a tennis racquet or trimmed a sail in all her life.

Mme. Machetti d'Allegri with her husband, who, camera in hand, seeks, perhaps, to imprison the beauties of the gardens of Monte Carlo

Never by any chance, however, are these sports garments worn at the races; for this truly sporting event fashion frowns on sports clothes, and demands that dress should be even more elaborate than at the Newport Casino during the tennis tournament.

In the *pesage* at Auteuil a few days ago, Mme. Jean Stern wore a skunk-trimmed mantle of breitschwanz. The Duchess de Brissac, who affects strong shades of violet and blue, wore a mantle of sapphire panne velvet. A costume of black moire and a black hat trimmed with black aigrettes was worn very becomingly by the Baroness Maurice de Rothschild, who is a decided blond. The Baroness has lately returned from a two months' sojourn at St. Moritz, where she was one of the most vivacious members of the winter colony. The Princess Duleep Singh, who is just back in Paris after spending the winter on the Riviera, wore

Mlle. Liane de Lancy was the cynosure of many eyes on the "pesage" at Auteuil because of her gown in which plaid plaits were caught in by a tight, bolero jacket

Crowned with a wreath of dark green leaves, studded with brilliants, was the blond head of a young opera-goer in Paris

During the last two seasons in Deauville, the correct dress for morning consisted of a frock of some white material—preferably voile, crêpe, or cloth—worn with a brilliant *chandail*, a Royant or Chanel coat, and an outing hat. Then, armed with a stout cane and the consciousness that she was looking very fit, the fair wearer stamped up and down the tiny rue Gontaut-Biron ready to conquer all mankind.

Mlle. Mafalda of the Théâtre de l'Athénée salutes in soldierly fashion, as is befitting when wearing an odd costume of blue serge with a knapsack on the back

A plaited skirt of voile! In what era are we? But a cape of one color, and no frills, set upon a striped sports coat! Evidently in spring, 1914, at Monte Carlo

The bottom line of the skirt of striped taffeta curves one way, the coat with cape-like ruffle, contrariwise, curves the other, while the hat sides with the skirt

The Queen of Denmark, in a realm more southern than her own, wears a gown with diaphanous bodice made to appear more fragile by the satin skirt of black

a smartly tailored suit of dark green duvetyn.

One of the smartest Parisiennes wore, with a costume of black taffeta, a black satin military cape with a hood lined with striped silk. Madame Lanvin wore a cape of old-blue cheviot serge, which had a surplice fastening in front. The cape was barely ankle length, and no skirt showed underneath. The deduction is not difficult: Madame Lanvin favors the short skirt.

Among the many novelties that have appeared at the recent races were costumes of blue serge worn with gloves and shoes of the same color. This is worth thinking about, as in the days of "Les Merveilleuses" gloves of apple green kid were worn by *les élégantes* with all kinds of costumes.

ART AS PLENTIFUL AS CLOUDS IN THE SKY

The exhibition of the *Societé des Artists Amateurs*, which has just been opened at the Alcazar d'Eté on the Champs Elysées, is one of the most interesting that Paris offers at the moment—which is saying much, for during Lent art exhibitions are as plentiful as clouds in the sky. Among the exhibitors are Princess Marie of Sweden, Duchess de Chartres, Duchess de Vendôme, Duchess de Noailles, Duchess d'Uzès, Countess Jean de Segonzac, Countess Louis de Montesquiou, and the Duke de Guiche.

Very interesting, both from an historical and artistic standpoint, is the section which contains samples of work by celebrities of other days, and which goes to show that in the seventeenth and eighteenth centuries the education of royalty was very complete indeed. There is a rather fine portrait by Louis XIII, and there are interesting canvases by Louis-Philippe, Marie-Henriette of Belgium, Queen Hortense, the Duke de Nemours, and others.

The gem of the collection, however, is an exquisite little *gouache* by the ill-fated Princess de Lamballe. There are also a set of buttons daintily painted by Marie-Antoinette, a curious key forged by Louis XVI, and samples of work by Victor Hugo, Napoleon III, and the Empress Eugénie.

THE WAR ARTIST

M. Georges Scott, the war-artist who, in spite of his name, is French, has been showing his equestrian portrait of King Constantine of Greece, studies for which were made on the field of battle during the Balkan war. At the exhibition of this portrait I saw Mr. Seligman and Princess Murat, who went on afterward to the races at Auteuil. She wore a black broadcloth suit and a black velvet hat with paradise plumes. Of course, the guest of honor was Princess Marie of Greece, who wore a costume of black moire taffeta with a Russian sable muff and boa, and a black satin hat trimmed with ostrich plumes. Neither Princess Murat nor Princess Marie were gowned in the ultra fashions such as the manikins wore at the latest openings.

THE EYRIE OF THE ARTISTS

Boulevard Berthier is a favorite place for artists because it looks to the north and lies along the fortifications where there is an unobstructed view as well as the quiet dear to the heart of the artist. I have just been out to this rather forlorn-looking boulevard to private views of portraits by two celebrated French artists—M. Paul Chabas, and M. Jules Cayron. At both places there were pretty women and portraits of pretty women, but here again I failed to see any of the latest creations from the rue de la Paix.

Paul Chabas, the famous creator of "September Morn," and painter of pretty blond women and children, was showing his portrait of Mrs. James Hazen Hyde, who was the Countess Gontaut-Biron, née Leishman. Also there was an unfinished portrait of Miss Willard, daughter of the American Minister to Madrid, whose marriage to Mr. Kermit Roosevelt is announced to take place this season. Mr. and Mrs. Hyde were in Oxford, where he was giving a lecture at the time of the exhibit, so the subject of the first portrait was not present. The painting is simple, done in the fresh, delightful style that is M. Chabas; the sitter wears a white gown of some soft material; there is a red scarf about the shoulders, and about the neck a single row of pearls like great drops of dew. Mrs. Hyde is blonde, as is Miss Willard, also, but the latter is of an unusual type—dark eyes with blonde hair. These pictures, together with one or two of children, are being exhibited at l'Epatant this month. M. Chabas has in hand the painting of a large canvas for the Salon which he will exhibit later.

A STONE'S THROW FROM CHABAS

Only a stone's throw along the same boulevard is the studio of M. Jules Cayron, and many people went on there to see his portrait of l'Infant Don Louis of Spain, the son of l'Infanta Eulalie, together with a number of other interesting portraits including that of Princess de La Tour d'Auvergne, née Princess de Wagram. Here I had the good fortune to see Don Louis d'Espagne himself together with the Princess de La Tour d'Auvergne, Duchess de La Rochefoucauld, née Mitchell, Countess de Clermont-Tonnerre, Marquise de Dion, Lady Duff Gordon, Count Boni de Castellane, Mme. Le Ghait, and, in fact, quite a crush of notables. One had an opportunity to judge of the excellence of the portraits by discreet comparison with the originals; Don Louis is "done" in a sort of tennis shirt with a soft collar and dark tie, and he looks most boyish. These paintings are being exhibited also this month at the Cercle de l'Epatant, sometimes known as the Cercle de l'Union Artistique. There were many smart women, some of them great beauties, at this exhibition, but I do not think that there was even one new spring taffeta gown.

Each part of a costume tactfully makes way for what is beneath it—the ruffled petticoat is short to show the ankles, the skirt flares and lifts to display the petticoat, and the bodice, weighted with a single ornament, likewise withdraws in favor of—Madame

The lace that once filled in the bodice now forms the needed supplement of the skirt; the bodice thereby left shorn about its edges, does what it can to eliminate itself altogether, foregoing even its usual fulness that the skirt may appear to flare the more

The tallest possible quill is sought that the smallest possible hat may be made to look the smaller

A LENTEN CONSPIRACY

As all things seem to conspire, the weather and a late Lent included, to keep society out of Paris and on the Riviera, many of the newest spring fads and fashions were being paraded there when I left some days ago.

The newest Monte Carlo *chandails* are of finest wool jersey and are lined with stripes three-eighths of an inch wide. The smartest ones are blue and white, or black and white, although one sees also emerald and white, yellow and white, and cerise and white. They are a trifle shorter than last year, and the newest thing is to have a cape attached as shown in the sketch at the left on page 29. The *chandail* and outing hat are of blue-and-white striped jersey, and the cape, of blue *velours de laine*, is lined with striped jersey. The skirt is of knife-plaited white voile. This costume was worn by one of the spectators at the tennis tournament in which M. M. A. Poulin and Herr Kleinschroth defeated Mr. A. F. Wilding and Mr. Craig Biddle.

Every day brings its little round of informal entertaining. The most distinguished guest of the past month was the Queen of Denmark who, with her brother, the Duke of Mecklenburg-Schwerin, and her mother, the Grand Duchess Anastasia, has been entertained by all prominent members of society on the Riviera.

SOCIETY AT MONTE CARLO

At a small dinner given by the Grand Duke Nicholas at the Hôtel de Paris a few nights

Mr. and Mrs. Lewis Iselin of New York with Mrs. Iselin's sister, Miss Stephanie de Neufville, walking along the sea-front at Cannes

The Cannes Golf Club steps: Miss Felicity Tree, Miss Elizabeth Asquith, daughter of the English Premier, and Lady Henry

The Queen of Denmark accompanied by her brother, the Duke of Mecklenburg-Schwerin. The Queen resembles her mother, Grand Duchess Anastasia

In a tailored costume brightly vested, saunters Mrs. Julia Thompson of Chicago, parasol held in the latest manner

Lady Alastair Innes-Ker, formerly Miss Anne Breese of New York, and Miss Muriel Wilson, the graceful skater, just arrived from St. Moritz

THOUGH PARIS BE BLEAK SOCIETY RECKS NOT, FOR THE SUN SHINES BRIGHT ON THE RIVIERA, AND EACH SUN BRINGS ITS ROUND OF GAIETIES

Mrs. Craig Biddle of Philadelphia, whose husband won many tennis laurels at Cannes

Prince and Princess Louis d'Orléans, with their two small sons, taking a leisurely stroll along the palm-bordered promenade at Cannes

before I left Monte Carlo, the Queen of Denmark, who was the guest of honor, wore the simplest frock that appeared at the hotel that evening; it is sketched at the right on page 29. It was of black charmeuse with a short train. The kimono corsage was made of two layers of white chiffon, with the short sleeves and the low neck bordered with rhinestones. A tunic of black lace was shirred at the waist-line, and fell almost to her heels, and a shaped portion of black lace was drawn up against the white chiffon of the corsage. In her hair she wore a small white aigrette held by a twist of tulle and a rope of pearls.

The Grand Duchess Anastasia wore a very simple frock of black chiffon and lace, over which hung a three-quarter-length kimono coat made of a single layer of black chiffon bordered with silver cord embroidery.

Immediately after dinner the Queen and her mother disappeared in the underground passage which leads to the Sporting Club, but the Duke's other guests, who included the Countess Torby, Lady de Trafford, and Prince Alexis Dolgorouki, smoked and chatted long over their coffee. Both of these women wore elaborate frocks of black and white chiffon with lace and magnificent jewels, and were the admiration of a party of Americans who labored under the impression that they were gazing at the Queen and the Grand Duchess. Miss Muriel Wilson and Lady Alastair Innes-Ker were also dining at the Hôtel de Paris that evening.

TWO MYSTERIOUS PARISIENNES

Two Parisiennes who fluttered through the hotel on their way to the mysterious underground passages (which lead almost anywhere you like), wore the remarkably pretty taffeta frocks sketched on page 30. The one at the left was of a deep yellow taffeta with a reddish tinge, and the wig of the wearer was dyed to match the frock. The corsage was V-shaped in front, and in the back it formed a shallow hood lined with silver gauze which hung down over the skirt, and was weighted by a single heavy tassel of silver thread. The skirt attained the new tight effect at the hips in a yoke of tightly draped, crosswise folds. Shirred on to this was the deep, full, taffeta flounce, which was thirty inches wide in front, and sloped up across the back to the right hip where it was barely twelve inches deep. A binding of taffeta gave it a slight stiffness, and it stood out very prettily over the narrow underskirt composed of narrow frills of white tulle set on a tulle foundation. The stockings and slippers were white, and the wearer carried a huge ostrich feather fan in a deep shade of taupe.

The other frock in the same sketch is of white taffeta and is also worn with a narrow petticoat, for this year has brought us back the petticoat. It is never quite hidden by the overskirt and it is not yet called a petticoat, but nevertheless it is a petticoat and it has come to stay. With this frock the petticoat (or underskirt if you will) is of creamy Alençon lace under a very full overskirt of white taffeta. Folds of taffeta tightly draped across the bust form the front of the corsage, while the back is a rather loosely fitting surplice. Both of these frocks have tiny shoulder caps of taffeta, and not a bit of lace or tulle on the corsage. This is rather a pretty fashion for those who have beautiful shoulders, for the severely plain, low-cut corsage imparts a Juno-esque air.

(*Continued on page 86*)

Trust the Frenchwoman when she sets her logic to work to delve out an illogical fashion—here a velvet cape slung permanently over a lace frock for inconsistency, not for warmth

A girdle, two flounces, and a bow—the recipe for a delectable concoction with the froth at the bottom instead of at the top

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Mrs. Arthur Gould Hamilton, daughter of Mr. and Mrs. Charles Manning Van Heusen, her younger sister as the flower-girl, and her maid of honor, Miss Hope Hamilton, sister of the groom. Mr. Hamilton is a descendant of the famous statesman, Alexander Hamilton. The wedding, owing to the bride's family being in mourning, was a small one, and took place in the chantry of Grace Church

Photograph by Marceau

Mrs. John Edmunds Forgy, now of Philadelphia, and formerly Miss Marguerite R. Rodgers, is the daughter of Mr. and Mrs. John Kearny Rodgers of New York

Photograph by Aimé Dupont

Mrs. Harold C. Richard, formerly Miss Vera Van Buren, was married in St. Thomas's Church. Mr. and Mrs. Richard, who went to Palm Beach for their honeymoon, will spend the summer in Newport

WHAT WERE A TRIO OF NEW YORK DÉBUTANTES YESTERDAY BECOME THREE CHARMING BRIDES OF TO-DAY

How Mrs. W. K. Vanderbilt, Jr., whiled away many sunny hours. She and her children have since left in a private car for a short stay in California

Miss Mimi Scott prepared for the plunge; may we infer from Mr. Richard Peters' hat that he intends at any cost to keep his head above water?

Mrs. Arthur Scott Burden in a characteristically smart bathing suit; with Mr. Stephen Elkins

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Mrs. William Thaw, Sr., of Pittsburgh, descending from the Curtiss flying boat, after a flight with Stephen MacGordon—one of the things to do at Palm Beach

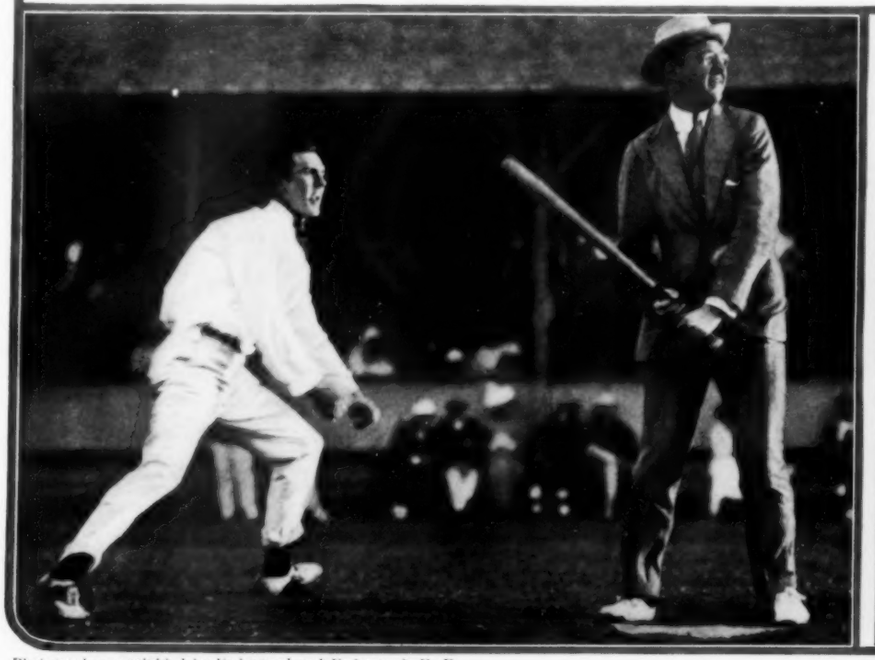
An exciting moment in the mixed baseball game when Mr. Russell Colt caught the ball just in time to prevent Mrs. Arthur Scott Burden from making a home run

TO SWIM, TO RUN, TO FLY, OR QUIETLY TO READ, ALL UNDER SUMMER SKIES OF RADIANT BLUE, IS THE PRIVILEGE OF THOSE WHO WINTER AT PALM BEACH

Mr. Frank Carnegie, who was a most constant participant in the round of good times at Palm Beach

From left to right: Mr. Dunbar Wright, who took motion pictures of society for his lectures; Mrs. J. P. Upham of St. Paul, who swam a distance of five miles; and Mr. James Hyde who played center field on the "Lame Ducks"

Mrs. John Rutherfurd of New York and Tuxedo was among the fans who gathered on the grounds



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A sight that would electrify the most blasé crowd at the Polo Grounds —Mr. Frederick Frelinghuysen comes bravely to bat in Panama hat, and pince-nez, and collar, and coat, and long trousers

Rule 54: "No interference with base-runner." But Mr. John Inman interprets this rule very liberally when Miss Lillian Hyde reaches second base

AT PALM BEACH THE "TURKEY TROTS" WON A GLORIOUS VICTORY OVER THE "LAME DUCKS"—HERE WE SEE A NUMBER OF STARS WHO HAVE SINCE RECEIVED FLATTERING OFFERS FROM THE PROFESSIONAL BASEBALL TEAMS

ENTER GWENDOLEN! AT A DOLLAR EIGHTY-FOUR

Out of Poverty's (and Spendthrift Gwendolen's) Darkest Hour Gleamed a Golden Glory upon Which No Man Could Look and Live—Alone

By EMILY POST

GWENDOLEN was in tears. Her bills for clothes swamped her. Throughout the winter, in raiment that would have turned Bakst multicolored and obliquely cubed with envy, she had tangoed and maxixed lightly, beautifully, and ceaselessly as a bit of foam upon the crest of the wave of fashion. And now that the derelicts of her winter wardrobe lay like washed-up floatsam after the season's storm, she must pay the salvage!

Moreover she has been brought face to face with her insolvency at the same moment that her head was full of the Spender Cutadash's Field-of-the-Cloth-of-Gold Ball. Gwendolen, who had (of course) been asked to be in the opening quadrille, had been ecstatically planning a costume of golden magnificence—and now, it would be months before she could even begin to feed the rapacious maws of that ever-yawning debit column.

A CASE FOR TEARS

It really was a case for tears. Here was poor Gwendolen, who had been to only twenty odd balls in thirty days, and here was the most expensive and gorgeous one of them all rising like a golden sun, and she, poor dear, banished for want of the price of another dress. There had been a Russian ball, an Omar Khayyam ball, an 1830 ball, and a ball of one of the Louises—and each ball had cut into her resources like a storm into the sands of the Jersey coast.

She chewed the end of her pencil and read her balance—or rather her lack of a balance—over again. Then she dumped out her mesh purse and counted over every cent. She had one dollar and eighty-four cents. This for a costume for the most expensive ball New York had ever attended!

"If only it were fashionable," thought she, "to go in one's skin!" She had nice skin, had Gwendolen. However, the Cutadashes were not giving a Venus party. It looked very much indeed like the setting of a very bright particular social star. Who was the smartest woman at the opera on Monday? Gwendolen. Who was it that really gave cachet to the whole party that the Blatants took south? Gwendolen, of course. And at the Spifflings's masquerade, who wore that marvelously chic minaret of pearls and the emerald wig? Who, indeed, but Gwendolen? Here, there, everywhere, always Gwendolen with her little card of admission—the being fittingly and smartly dressed.

FRUMPS NOT ADMITTED

No one understood better than she that to attempt to go to a party badly dressed would be like leaving one's ticket of admission at home. What sort of a looking party would a collection of frumps make? You can see it is not a question of inhospitality on the part of hostesses; they may be perfectly kind, friendly women—just the same as you and I, but if their balls and their dinners should become dowdy, where would the exclusive smartness of their entertainments be?

The situation was certainly distressing. What was Gwendolen to do? No matter how much dresses decrease in size and diminish in texture, they come no nearer to meeting the needs of the poor in purse than before. So again, what was Gwendolen to do? Stay at home forever? Stay at home, this time at least! That was the only answer.

Her eyes wandered mournfully from the balance in her check book to the gold-emblazoned invitation, and with a sigh that came from the very depths of her little butterfly being, she wrote the first three lines of her regret—

A MERE MAN INTERRUPTS

At this point she was interrupted by a Mere Man. She welcomed him dolefully.

He saw her distress and enquired sympathetically.

She answered evasively as to one not capable of sounding the acute depths of her misery.

"Are you going to the Spender Cutadash's?" he blundered.

"No."

"No?"

Whereupon she did the unexpected (as usual) and told him the whole sad story. "If it only wasn't gold," she wailed; "no materials are so expensive as gold—"

"There is a yellow art cheese-cloth—" (he felt very important and happy; some people discussing costumes had told him this half an hour before), "that is said to look very like gold gauze—"

"Oleomargarine is said to taste very like butter," she interrupted witheringly. "Purple crinoline violets sprinkled with smelly stuff are also said to deceive the most fastidious eyes and nostrils! Don't be silly."

BEWARE THE BET OF A WOMAN

"What is all your silly talk about not being able to arrange something to wear to the Cutadash's?"

She turned the mesh purse out again. "There," she said, "do you see that overpowering wealth? Well, that and a few pearl beads is everything I have or can get that would be available. What sort of an appearance can I make in that?"

"A rather natural costume garnished with a few beads and a sweet smile—would certainly make a stir. But somehow, does it sound advisable?

All that is Gwendolen glitters and much that glitters is Gwendolen

In that instant Gwendolen bounded to her feet, her face radiant. "Will you bet me—will you, will you, will you?" she cried.

"Bet—?" The Mere Man seemed bewildered, but, being Mere Man, quite keen for a gamble.

"I will bet you," said she, "whatever you like, that I go to the Cutadash ball after all, and that my costume will not only be all of gold but—quite all right—and I will not spend a bit over one dollar and eighty-four cents."

The Mere Man, being a millionaire, was very careful about squandering his pennies. "You mean," he enquired cautiously, "that you have a dress of gold stuff left over from some past reckless expenditure?"

"I have eight or nine strings of pearl beads—they are quite big pearl beads."

"Nothing else?" he gasped.

She made her eyes look quite like a sleepy cat's that told nothing, and murmured, "And the dollar eighty-four."

GWENDOLEN IS MISSING

Like a gorgeous, glittering snake the guests at the Spender Cutadash's moved slowly in to dinner. Mrs. Cutadash had counted heads and found one missing, but she could wait no longer. The Mere Man from his place at the end of the golden file looked everywhere for that missing head, but he saw none that even remotely resembled hers. She had evidently found it impossible to make an appearance in a few beads and fewer pennies; and so, although it was a really lovely party, he felt very much depressed.

At table, his neighbor broke into his reverie. (The woman he had taken in was apprising the others' costumes and thinking too much about her own to say anything.)

"A really glittering spectacle," was the original remark with which the neighbor on his left greeted him. "It does seem though, rather extravagant when you think of the terrific cost of all these golden dresses that will probably never be worn but this once." Then looking about, she added, "I don't see Gwendolen anywhere."

"I am afraid she is not coming."

"Not coming? Why she has not missed a thing this year!"

"That is just it. There wasn't a crumb of money left to buy another dress."

"She is horribly extravagant. No one could dress the way she does on less than a fortune."

"If she comes to-night, her dress is all to be made for less than two dollars."

"I wish," said his neighbor, not listening to him, but with evident meaning, "that some nice man with lots of money, would marry her."

"Maybe she has quite different ideas on the subject." And then he went on cryptically as though to himself, "The other day was almost crucial, and if the dollar eighty-four costume should prove a failure—." Then suddenly he ejaculated aloud:

A GOLDEN GWENDOLEN

"Oh, the fraud! I ask you! There is the young woman who said it would be unprincipled to spend over a dollar eighty-four for her costume!"

In the doorway stood a phantasy of the goldsmith's workmanship—a beautifully wrought figure, all solid gold, except the face which, marvelously resembling a bit of Chinese lacquer in texture and coloring, was recognizably that of Gwendolen.

(*Continued on page* 128)

The cape has arrived, there's not a doubt of it; either as an accessory to a white taffeta waistcoat and a striped taffeta skirt, or as a separate wrap as shown opposite

Standing by that haven in cold weather, the brazier of hot coals, is the wearer of a tailored but not too tailored suit with the already familiar long tunic shirred in front to apron fulness

This wrap possesses all the grace of a cape, as seen in this picture and the one below, and the arm freedom of a jacket front. To the triple skirt suit vis-a-vis, there is added a fourth and tight skirt of Roman-striped silk, which likewise forms nine-tenths of the coat

Can it be? Three foot ruffles and a plaited tunic actually worn when six months ago a yard-wide skirt was too wide? And those unknown quantities —the coiffure and the ear— how shamefully exposed they are! We marvel!

THE FIRST DAY OF THE AUTEUIL RACES HAS BECOME A WORLD CONGRESS OF FASHIONS WHERE THE EYE AT LAST SEES WHAT THE EAR HAS ONLY HEARD

Not a picture of Bunty, but Callot's latest conception of a three-piece suit. Yet it might easily have been one of this lordly lady's prim dresses, except for the modern transparent blouse of white net and lace. The coat is a modest, round necked affair of black taffeta, tied at the neck with a quaint bow of black velvet. The skirt is an awesome alternating of black and magenta taffeta ruples. Models from Gimbel Bros.

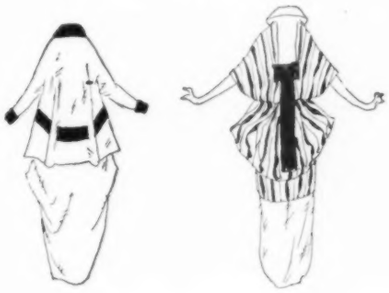
No less old-timey in appearance is this second Callot model of changeable old-gold and brown taffeta, with more gold than brown, which brings it into harmony with the gold braid on the coat and lace bodice and the gold tassels on the skirt. The ever-intruding tunic is introduced first as a full pannier, second as a veritable tunic, and third as a moderate train

IN THE UNDULATING RUFFLINGS AND PUFFINGS THERE IS MOVEMENT APLENTY, EVEN FEMINIST MOVEMENT, FOR CALLOT HAS CHOSEN THE COSTUME PERIOD OF BUNTY, WHO PULLED STRINGS IN A MOST MODERN-MINDED FASHION

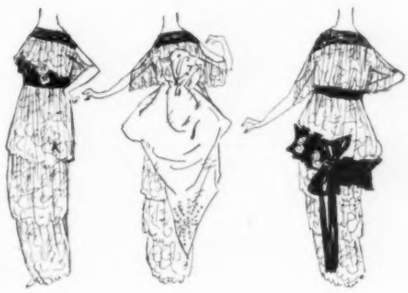
A citron gabardine suit that flies Poiret's colors in the purple flowered Martine lining. A wide belting, which slips through plaits to end in a large buckle underneath the coat front, does nothing to bind the godet fulness of the coat. A diamond silhouette results from very narrow shoulders, very wide "Dutch boy" hips, and very narrow hem. The all-black, feather-trimmed hat might possibly initiate the owner into a feminine order of the Elks

It is a bit early to talk of garden parties, and yet open air tea and tattle suggest themselves as the perfect "mise-en-scène" for this Béchoff-David gown of fancy white crepon with pannier and blouse of yellow and blue taffeta and sash of cerise taffeta. The parasol dome matches the pannier silk, and is bordered with white and lined with blue. Gowns shown by John Wanamaker

It takes four sketches to explain this Martial et Armand "three-in-one" dress. The first small sketch below shows the foundation of écru lace with a pink-embroidered tan taffeta collar. The large drawing and tiny sketch 2 present it with a pink taffeta pannier added. Sketch 3 shows the lace puffed into a bustle by a box plaited tan ruffle trimmed with pink roses and a bow. This same ruffle may be worn over the shoulders like a cape



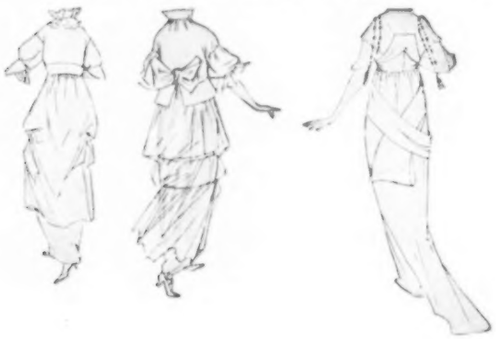
A SUIT THAT FLIES ITS DESIGNER'S COLORS; A GOWN FOR GARDEN DAYS; AND A TRICK DRESS IN PERFORMANCE



In a gown of rose taffeta Premet uses the triple skirt, but how differently from last winter. First comes the long tunic, then the skirt, and finally a white muslin pantalet drop. In the bodice is a doubtful suggestion of a bolero with jet buttons edging a line that harmonizes with the oval of the book muslin vest

With as much black tulle as possible, as little green taffeta, and no more black satin than is necessary, Georgette makes a costume of green and black, in which on the green coat, except for the tulle sleeves, there is no black other than the bead embroidery, and on the black skirt, no green beyond two narrow bands of taffeta that hold and puff the tulle

Strands of jet hang from waist to hem against a black satin skirt and with sharper contrast from shoulder to hip over flesh colored tulle and shadow lace. With these for ornaments, Premet takes a pink-lined, black satin sash, crosses it once on the front of the bodice, once on the back of the skirt, and the gown is made



IN THE GOWNS OF PREMET AND GEORGETTE PUFFS ARE LOW, DIAPHANOUS, OR NOT AT ALL, AND JET FIGURES AS TINY BEAD OR TRAILING STRAND

An evening gown with a richness and a dignity which are not awesome, because of the roseate hue of the pink and gold brocade. Tulle sleeves and a surplice of the brocade sum up the bodice, but the skirt is more detailed in construction. Both sides have slim panniers, but only one side has a drapery of lovely "craquelé" lace. Over this lace and the pannier trails a garland of pink-red flowers and gray-green maidenhair fern

More charmingly and obviously Empire than Empire gowns really were is this evening frock of pale pink charmeuse, which follows the original in small sleeves, short waist, and straight, narrow skirt, but takes as a trimming motif something which Empire gowns did not use, the leaf wreath, which was one of the decorative insignia of Napoleon's reign. These leaves are of steel beads, and a ribbon draws up the dress and ties at each side

Bolero and bustle, bolero and bustle —an oft-repeated refrain these days —are here interpreted in their own smart way of frilled, cutaway blouse and a skirt which adds to its double puffing two ruffles of the blue, red, and green plaid taffeta. The bolero fronts are closed over a white embroidered batiste vest and held by a large jet buckle. Gowns are from Lord & Taylor

EVENING DRESSES, ONE OF RICH DIGNITY, AND ONE THAT CHARMINGLY OUTEMPIRES THE EMPIRE GOWN—THE SONG OF THE TWO B'S, BOLERO AND BUSTLE

Broad collar, flaring cuffs, wide, folded girdle, and straight peplum on the coat afford Premet an opportunity for introducing exactly the desirable proportion of black moire on a blue serge suit. A delightfully fresh and cool effect is given by the entirely simple vest and rolling collar of white charmeuse held by a single button. The drapery of the skirt, if so direct an arrangement can be called drapery, forms a loop in the back, which gives fulness enough to establish a relationship with the prevailing bustle models

Drécoll secures the distinction of black on a suit of dark blue needlecord, in the braid upon the back and sides of the coat, and in the low revers which are faced with black charmeuse; but the chief contrast and feature of the suit is its plaid taffeta vest and collar somewhat exaggerated as suits the broad pattern of the blue and chrome-yellow plaid. By way of subduing the colors and controlling the domination of the silk vest, a broad band of the charmeuse holds the jacket together. Costumes shown by Franklin Simon

A gown of taffetas plain and plaid, which combines skilfully, both in color and arrangement, the two materials. The taupe of the plain taffeta occurs in the plaid, together with greens and yellows. In the bodice the taupe taffeta seems the trimming of the plaid, as it forms the sleeves, the wide revers, and the square, deep collar at the back of the neck. In the skirt, rôles are reversed, and the plaid taffeta is draped low on the tunic and skirt of plain silk, with a plaited tab of plain silk at the belt. The neck frill is drawn through a buckle

NEUTRAL TONES OF TAUPE AND BLUE GAIN NEW VIRTUES AS BACKGROUNDS FOR THE SPRING PLAIDS, AND BLUE COMBINES AS HAPPILY AS EVER WITH PLAIN WHITE AND BLACK

WHEN ALTRUISTS DISAGREE

On One Hand, the Philanthropist Who Decides What Humanity Needs and Sees That It Gets It; On the Other, He Who Endeavors to Ameliorate, Not the Antipodes, but Himself—Judge, Thou Modernist

By BRIAN HOOKER

IN a certain educational institution for young ladies, there used to be a kind of Oracle or Golden Saying written ornamentally upon blackboards and instilled by constant and reverential iteration into the blossoming mind: "The Progress of the Individual is the Progress of the Race." Several generations of sweet girl graduates with their various coiffures will remember the formula with wholly unregenerate glee. They applied it quaintly to track athletics; and when one of them was confronted in recitation with a question to which she had prepared no answer, she would begin, "The Progress of the Individual . . ." and sit down amid applause.

Nevertheless, despite its somewhat serio-comic solemnity, the saying is really wise and opportune, full of good, sound, traditional common sense. And perhaps this suggests a true value for that repository of lavender convention profanely known as the She-School. We think of it as a place of mental minuets, a home of "prunitial" and prismatic proprieties; and, perhaps, so it should be. Women are the normal custodians of tradition, and our maidens may well be trained in old wives' tales, if only to counterbalance the young husbands' hobbies. We should all be no worse just now for remembering that the progress of the individual is verily the progress of the race. At least, it is the only kind of progress that the race is ever likely to achieve.

Go to the ant, thou modernist

POSTERITY CAN NOT ANSWER BACK

That is, of course, a dreadfully out-of-date idea. The modern trend is all for race-consciousness and scientific altruism and the collective conscience, and all that sort of thing. It is a simple and sweeping change. We used to try to raise the general average by all improving ourselves; but under the new morality, each of us is to improve everybody else. There was a narrow old notion of loving our neighbor; but why limit our philanthropy to the neighborhood? Let us live for the State—which is by no means to be thought of as a mere abstraction composed, for practical purposes, of me and you. Let us uplift the Proletariat (whose wants we intimately understand), and ameliorate the antipodes. Nay, since the present is fleeting and benevolence knows no boundary, let us labor for the race at large and judge each daily action by its consequence among generations yet unborn. In a word, you are to decide what all humanity (yourself excepted) needs, and see that humanity gets it. And so am I; and so is every one. And if any scoffer should object that these exceptions added together make up humanity, we need not begin weeping for more worlds to reform: there remains posterity, and posterity can not answer back.

EACH LEAF A LANDSCAPE GARDENER

It is a beautiful idea, especially the posterity part—so flattering to us of the rank and file, for it makes us all Napoleons. Every cabin-boy shall be a helmsman; the fly shall put his shoulder to the wheel; nay, each leaf becomes a landscape gardener, each grain of sand the conscious architect of continents. Old fairy-tales now and then made some lucky beggar a king; but altruism makes every beggar a creator. And yet . . . One fears that we must give it up. For while I know (of course) exactly what is best for you and am quite prepared to undertake your evolution, the dark suspicion persists that perhaps you might not like it.

There is room in nature for diverse desires; and who shall decide, where altruists disagree? Must we stand forever bowing like Alphonse before the gate of opportunity, each bidding each go first? We may doubt, at least, whether our present exalted state of progress was reached by any such race-conscious road. There is a quaint freshness in the notion of the antediluvian Amoeba in a fine frenzy rolling, its nucleus furrowed with thought for species yet undifferentiated; or of the primordial Cave-Anthropoid chattering the dawn-song of evolution and stretching progressive arms to his selective bride, a Eugenic Chimpanzee, who is clothed in science and a medical certificate.

But these new legends somehow lack the historic touch. There may be difficulty in making Atlas a corporation. The sharpest satire on the whole bright prospect is hummed by a hive of bees, the darkest shadow is cast by an ant-hill. We talk of Feminism and Socialism and Collectivism; but these insects practise them, living selflessly for the state, laboring for the next generation, relegating motherhood to one specialist that their other females may follow an industrial career. What has delayed so long their millennium? And the insect echo answers: "isms." Not that we need be selfish or competitive; but the new altruism differs from the old Christian charity by the whole gulf between Pharisee and Samaritan, between the officious and the helpful. The progress of the individual is the progress of the race, after all. And those tiny toilers, so long an example to mankind, become to us a warning. Go to the ant, thou modernist, consider her ways, and be wiser.

AS SEEN *by* HIM

The Passing of the Tango Sets the Clergy a'Hunting for New Sins to Conquer—A Minus Product of Plus Society and Minus Brains

PERHAPS I am more of an iconoclast than I am given credit for being, for there are certain conventions which have always annoyed me, and which I have always broken when possible. One of these is the arbitrary way in which the "seasons" are arranged. Just as I am beginning to enjoy myself, lo, there comes curfew, taps are sounded, lights are out, and all is over.

I remember some years ago that there was always a question of what to do between April first and May first. Cairo was getting too warm, and Cannes and the Riviera were supposed to be semi-tropical—a most ridiculous idea—Paris was not ready for us, and it was heresy to be seen in London until after the Whitsuntide banking holidays. However, all this is changed now, for the regular London season with its state balls and levees and drawing-room functions, the season which is a species of show-time for foreigners, begins earlier this year.

Parliament calls for an assemblage of its members, of course, but this interferes little with the affairs of society, as England is such a tight little island that the members can motor anywhere, from coast to coast almost, within a few hours, and be back in London at the appointed time. In fact, some of them only pass a few days in town each week and are away again.

THE PASSING OF A THIRD STYLE DANCE

I am delighted to announce the passing of the tango. I know I shall hear protests from many quarters, as I did when I stated that the cotillion was doomed, yet, I was right then, and so I have become even bolder in my prognostications. The real truth is that my announcement of the decline of the tango is belated; its popularity has been on the wane since midwinter. It will live in a certain form, of course, in the dance and tea establishments and in the restaurants patronized by those who are not within the sacred fold of society, but the Maxixe has taken its place at private dances, and the Furlana bulks large on the horizon.

One never hears now of the poor old turkey trot; it is, indeed, a fashion of yesterday. It is needless to state that the tango as danced in New York society bore little resemblance to that tango which flourished in the seaport dance-halls of South America and the West Indies. It afforded, however, a fruitful text to the clergy, who fulminated against it without knowing what it was. The tango certainly had its drawbacks, for Americans could not dance it in the langorous fashion of the tropics. But if they had, they would have involved the clergy into much more severe denunciation.

I made a tour one evening not long ago of dancing places in various localities of the city for the mere curiosity of noting the different terpsichorean styles. Of course, all of us know all about the Castles; those of us who have not seen them in the flesh have doubtless gazed upon them in the motion picture film. They are, perhaps, the best exponents of the new dances that we have, at least they possess the name of being. A little over a year ago they were mere amateurs, and their dances were developments of a suburban neighborhood in which there was dancing all the year round. They have now made the tango, as adapted to Americans, graceful, but few amateur dancers can rival them; their dances are too complicated for any save professionals. The snapshot pictures

(*Continued on page* 98)

Photograph by Campbell Studios

MISS JULIA ROBBINS

Miss Robbins, the daughter of Mr. Julian W. Robbins, has ever since her début been a prominent figure in the younger set of New York. Her histrionic ability, which includes a talent for dancing and singing, has made her in constant demand at the many entertainments for charity which are a part of the winter season. She is pictured here in the costume worn in her "Dance du Paon," a delightful feature of the Junior League fête given at the Waldorf-Astoria

BY VIRTUE *of* UNREASON

EVERYBODY remembers something of Pheidippides, the original Marathon runner; how he carried home to Athens the tidings of victory, and died of exhaustion when he had gasped out his message. Whether it actually so happened does not matter now, for it is, at least, a good story, well worth remembering, and the half-forgotten circumstances of the original legend are best worth remembering of all, because they give it a humanity and a meaning.

PHEIDIPPIDES—the story goes—was a professional runner. To carry messages fleetly afoot over a country where a trained man could travel swiftlier than a horse was his ordinary daily trade, and for this trade he did not particularly care. It was a toilsome business, perhaps, for the amount of its practical rewards. At any rate, he had been sent to Sparta just before the battle to report the coming of the Persians and to urge immediate help, and when he rejoined the Athenian army at Marathon, he asked as payment for this task that he be relieved from duty as a runner and permitted to fight in the ranks. He was permitted to do so, but when the battle was over and the Persians were driven into the sea, he forgot all about having retired from the weary business of a messenger. He did not weigh rewards nor reflect that no practical result hung upon the mere reporting of the accomplished victory; he did not even content himself in being first to reach home with the news. For sheer enthusiasm, for wantonness of triumph, for Athens that was saved already and could well wait a little while to hear, he ran himself out utterly, cried with his last sob, "Rejoice! We conquer," and fell dead.

THAT is the real point of the story: the unreasonable enthusiasm, the glorious absurdity of the performance. Pheidippides, if you like, was a fool, but it was precisely that sort of folly which won Marathon and held Thermopylæ. That same impractical spirit which never wonders whether its endeavor be worth while is quite literally the most practical thing in the world, for it is the only impulse which achieves. Not through any accident of words do we speak of being "moved" by our feelings; they do move us, and nothing else does. Intellect may guide and govern, point out the way, and invent the means; but our motives are always emotional. We love and fight and labor, not because in cold blood we think best, but being urged onward by desire. We will not even play solitaire unless we care more about the game than it is practically worth, and the same paradox holds true of every game even to the great composite game of life itself. We talk of playing sanely for the pleasure of it, but unless we play to win there is no pleasure. Unless we endeavor beyond reason, playing the game for more than it is worth, we will not win; we will not even play. To ask "What is the use?" is to answer that there is none, and only by giving more than its value for it can anything be made worth while. Reason is the pilot, emotion fills the sail; the Victory of Samothrace has lost her head, but still retains her wings.

THERE are three ways in this world of doing things. One way is for practical reward, for what there is in it, as we say, and nothing more than ordinary is ever done in this way. The second way is for the love of doing, irrespective of success, and thus many great things are done. But the heroic way, the way of wonderful accomplishment, is for an ideal, a symbol that neither benefits nor repays, whose service is pure wanton worship—a flag, a god, an art, a cause, a lover. To these, by some strange mystery of human nature, we can give more than we have, prevailing beyond the power of what we are, so that mankind marvels at what itself has done, and the stubborn facts of history are molded in the figure of some dream. Enthusiasm counts no cost, weighs no balance of effort and achievement. That is why it achieves. And the same spirit in which the athlete wastes himself upon the empty emulation of a game is the spirit of the heroes and martyrs of the world. All honor is empty until we fill it within ourselves, and we make our work worth while by doing more than it is worth.

IT is a useful spirit, especially worth spreading in this age of sceptical common sense. We are so reasonable that we are in the habit of trying to row with the rudder. There is a touch of Hamlet in us all; and we need, like him, the contagion of emotional example, of seeing some one spend more prodigally for what we value less.

> "What's Hecuba to him, or he to Hecuba
> That he should weep for her? What would he do,
> Had he the motive and the cue for passion
> That I have?"

And there it is. If a man can live for a fiction, can not I hold to my own purposes unquestioning? If a man can die for an absurdity, can not I finish the day's work honestly? Pheidippides was not running for Athens, after all, but for humanity; and his death, by virtue of sheer unreason, helps to uphold the common honor of mankind.

Lady Cantelupe, daughter-in-law of the Earl De La Warr, talking from her splendid mount to the Countess of Huntingdon, the family name of whose house is the historic one of Plantagenet

MEMBERS OF THE LARGE FIELD WHO GATHERED AT STAPLEFORD HALL, MELTON-MOWBRAY, TO HUNT WITH THE COTTESMORE HOUNDS, ONE OF THE OLDEST PACKS IN ENGLAND BUT WHO WERE UNFORTUNATELY DEPRIVED OF THEIR MORNING OF SPORT BY A SEVERE FROST

Miss Barbara Lowther, equipped for the fray that was not, is the daughter of the Hon. Lancelot Lowther, brother and heir of the Earl of Lonsdale, one of the most noted sportsmen in England

A débutante of the present London season and a member of the Irish United Hunts Club is Lady Maud Cavendish, daughter of the Duke of Devonshire

Lady Cicely Pierrepont, one of the daughters of the Earl of Manvers, gives her last orders while waiting for the groom to adjust the snaffle

On the right of the group is Mr. Robert E. Strawbridge, formerly of Philadelphia and now a resident in Melton-Mowbray, England. He is the Master of the Cottesmore Hounds, one of the oldest packs in England

THE THRIFTY ART *of* PAINTING FURNITURE

"AND what is new in furniture?" asks the woman who is furnishing or refurnishing her home. And the woman who is known for her smartness and good taste replies that the thing to have is the revived painted furniture, especially if the bedroom or boudoir is under consideration. It is a cheerful furniture which bespeaks a moment of the past, the reign of Louis XV, when châteaux were filled with it.

There are all kinds of painted furniture: the mellowed pieces of the past, the fragments of a hideous revival in mid-Victorian times, and several grades of modern make. The two former we dismiss, one as generally too expensive for the woman of limited income, the other as a nightmare; so let us consider the third. Beautiful bedroom sets are now manufactured after good old models, but should they be too costly, there are the more informal kinds such as are shown at the very top and very bottom of this page. Such furniture is painted in ivory, in gray, or in green, and decorated with striping or with flowers, or both. It is appropriate for almost any room in a country house.

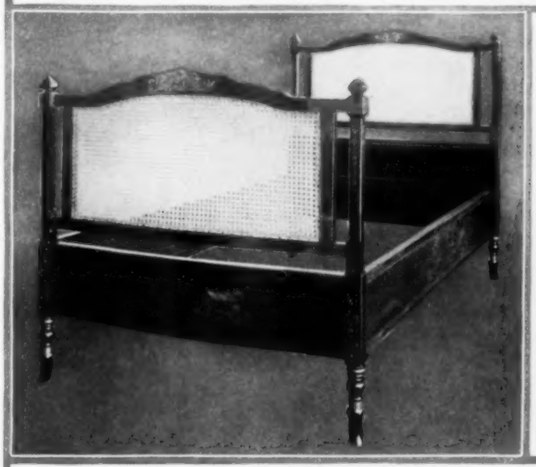
And let us whisper that this pretty furniture can be made at home. It takes patience, of course, and an old frock to take the spattering, but it is, after all, like play to potter with a paint-brush. There is, in Boston, a firm which makes cheap furniture in plain, good forms, ready for painting. Paint the piece and let it dry overnight. Sandpaper all over to make it smooth and remove traces of brush marks, then paint again. Repeat this until four coats are applied. The last coat should be of enamel paint. If both the flat painting and the decorating are done to order the price at once mounts higher, for both are entirely handwork. If one has a talent for painting, then the work may be divided and also the cost. There are specialists in this art who will decorate to order, and where an individual effect is desired this is the way to obtain it.

An inexpensive way of achieving a good effect is by using a stencil and then afterwards shading the conventional, flat design by hand. Of course, the result is not quite as artistic as the accepted method, but it has much of the charm that characterizes this furniture. If the decoration is to be in lines done in black or in a light color, use a lining brush. If flowers are desired, a good piece of old flowered china or chintz will prove an inspiration.

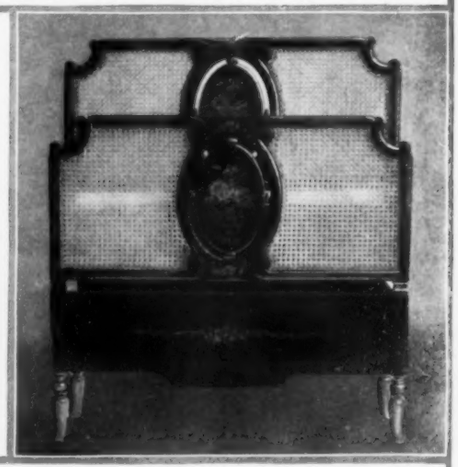
Wild and garden roses bloom on the back of this light enameled, rush bottom, peasant chair. Price, $22

The armchair to match the chair on the left, but its daintiness does not prohibit comfort. Price, $27.50

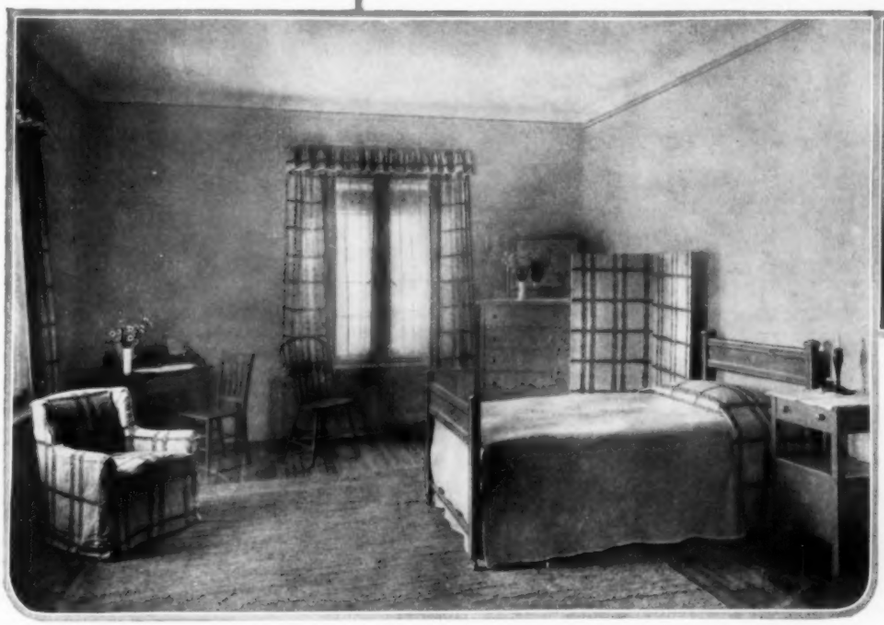
A new type of chair that may fittingly live in almost any room of the country house. Price, $27.50



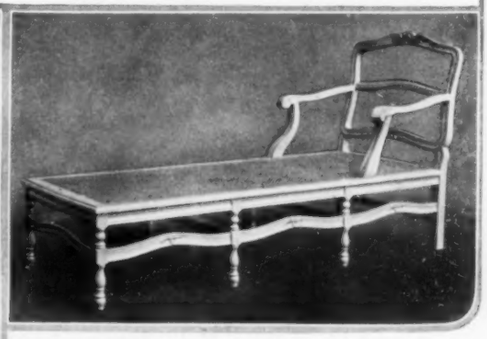
Cane panels framed by boards of lacquered wood, richly decorated with Chinese designs, are joined into a bed that harks back to the early Victorian period for its inspiration. Price, $135



A modern bed that catches the spirit of other times in the mellow coloring of the painted flowers, the bronze-green of the wood, and the cane darkened to a soft brown. Price, $175



Simple almost to austerity is this bedroom with its buff colored walls, buff rag carpet, dark blue furniture striped with yellow, and chintz with dark blue stripes and yellow flowers. However, this idea may serve as an inexpensive basis upon which to build painted furniture plans



A "chaise longue," delicately carved after the manner of the French Regency, fairly cries out for cushions of dainty chintz, or more elaborate ones of brocade and lace, to make it a thing of joy and beauty. Price, $65

FABRICS CREATED, SIGNED, *and* COPYRIGHTED

THAT strange things have been happening in Europe in the field of decorative design has been known since *l'art nouveau* startled the world ten years ago. Whether we approve it or not, these developments in art are gaining ground in America among what are known as the younger men, and since the younger men always replace the older ones in time, it is our pleasant duty to keep in touch with their ideas.

For a long time America has resisted the modern tendency, declared against it as being crude and ugly and void of interest. But it can not be the latter, for these present-day schools have power, at least, to make people protest, and gradually dislike is turning into toleration, and that, latterly, into timid adoption.

These statements do not apply to the phenomenal painting of the modernists, but to the designs for stuffs and furniture which belong to the home, and which are like the paintings only in their effort to depart from the old methods of line and color. So far, we find these designs limited in this country almost exclusively to printed textiles. In furniture they are coming slowly, yet none the less surely coming.

BLACK-AND-WHITE ART

Let us consider first the textiles. The best of them are from European workshops —I had almost said studios, for in foreign countries this work is treated seriously, and artists create the designs that seem to the uniniated so simple and obvious. Not only do artists create them, they name and sign them, so that one buys a fabric almost as one buys an etching. This in itself gives a piquant interest to poring over the stuffs that the shopman displays for curtains, cushions, or whatever one is seeking. But in examining these materials we must remember that they are intended for the humble workaday parts of the house; their simple lines and colors are then more willingly accepted.

The fabrics displayed in the illustrations are very characteristic of the new movement and show a wide range of designs. They have all been selected by Mr. Rudolf Rosenthal, who is encouraging the new art in this country. The samples of striped and squared goods photographed at the right and left of the middle of the page show the trend of German talent. Both of these designs are by Professor Hoffman, and illustrate his habitual use of black and white as well as the conscientious orderliness with which he conventionalizes floral forms. His earlier work was almost wholly geometric in pattern, and invariably in black and white. The striped material at the right is entirely in black and white, but the flowers in the squares of the other are in strong primal colors and give the effect of tapestry or of needlework because of the way they are massed without a background.

A design of great naïveté, illustrated in the lower, right corner, portrays a mountainside of fir-trees among which birds flutter, foxes flash, and deer browse. Perhaps it is because any child might have drawn these beasties and these trees, that the picture leads us back to the fairy-land of the long-ago; it is a forest we all trod in baby days. The scene is executed in black and white with dashes of deep green. The artist is Yungnickel, and he calls his composition, "In the Wildwood."

Slavonic influence is evident in the design photographed in the corner opposite Yungnickel's design. Here forms of leaves and flowers are used in the flat, generous way of present art, and the colors are without shading.

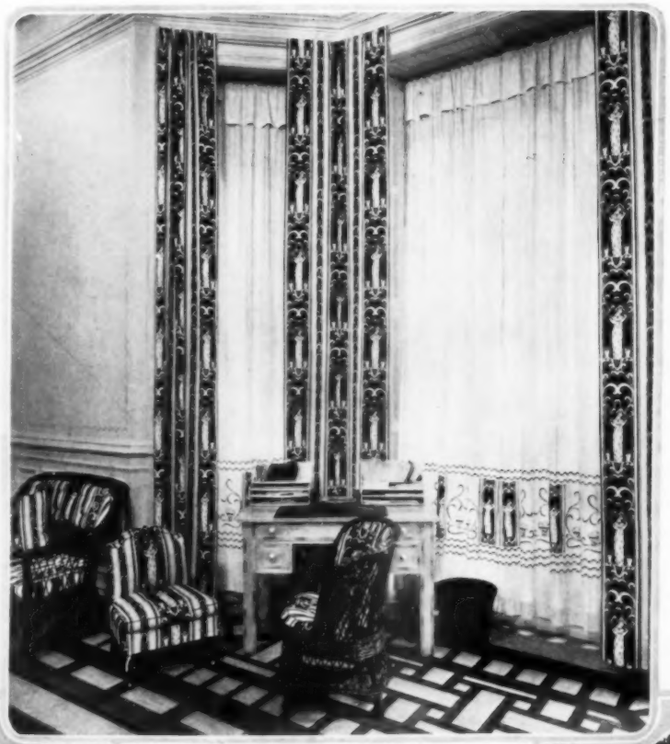
HOW TO TELL THE ARTISTS

The design of small flowers curving on their stems is a favorite of another artist famous in this movement, Czeschka. One of his loveliest creations is executed in blue, green, and yellow on a cream ground, but in such tones as give a perfect harmony and gaiety.

The fabric draped on the chair in the photograph at the middle of the page shows a black ground with medallions crowded with roses and lilies and daisies in a compact design of strong colors — blue, red, yellow, green. It is the coloring which gives the strongest touch of modernity to this piece, although the drawing of the flowers has the quaintness of old-German or old-English needlework bouquets.

After looking over a quantity of the materials they have designed, one comes to know the peculiarities of each artist and to recognize with infinite pleasure the work of each. Czeschka, for instance, fancies small flower forms not much conventionalized, and gay with the colors of Persia — orange, green, and dark blue. Lotte Fochler also loves the flowers, the tiny unknown wildflowers, and sprinkles them on a white background in miniature intricacy. Wimmer seems to cut his out of smooth paper in as many forms as possible, and to lay them flatly against black. Jonas and Behrens are two other men who make very attractive designs.

(*Continued on page* 110)

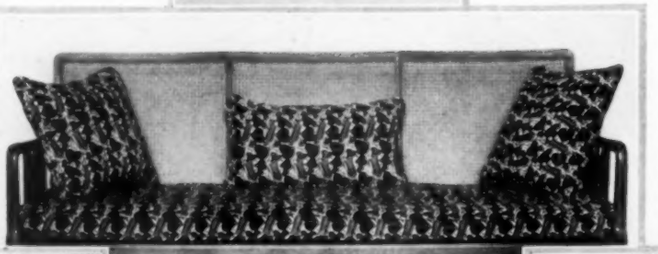


A black, white, and silver room in the new style. White draperies are printed in black, white walls ornamented with silver, and silvered wooden furniture has a line of black

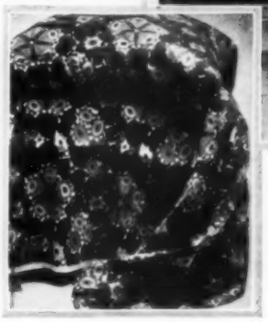
Keeping to his geometric forms, Hoffman in this design varies black and white with flowers in primal colors

The neutral tone of the willow and the simple lines of the chair above combine well with the new fabrics

A material illustrating not only the abrupt and formal lines, but the use of black and white favored by "new art"



For the large mass of settee cushions, black, white, and dull red, form an unusually successful color combination



Unshaded colors in the conventionalized floral motive of this oddly compounded design hint strongly at a Slavonic influence in art

In Yungnickel's design, birds fly circumspectly among unyielding firs, and deer cautiously adjust themselves to a forest pattern

WICKER UPSTAIRS *and* DOWN, INDOORS *and* OUT

Supplemented Now and Then with Wood and Now and Then with Silk, Wicker Furnishes a House Complete from Lamp-shade to Dining-table

WICKER furniture offers an ever-increasing delight and opportunity to home-makers, especially, of course, to summer home-makers. It has already such a place in the affections of the modern woman that the new crop of it each spring is anticipated as are the flowers of May. This year some charming novelties are appearing to satisfy those who like a change, or those new housekeepers who wish to depart from familiar lines.

Novelty is not always beauty, but the designers of furniture are now giving us new variations of this furniture that are really practical combinations of wood and wicker. Structurally, this new furniture is wood, but its decoration and accessory parts are of open wicker in lattice weave. The wood used needs a word of description, for an illustration can not give its quality. It is ash, and is finished with a wash of green which blends with the natural tone of the wood yet subdues it by taking out the yellow. This process not only results in a pleasing color, but gives the wood an informality and lightness that make it exceedingly appropriate for the wicker.

Wicker clamps hold Hungarian plates in place. Price, $10

THE LADY IN THE MOON

As far as shapes are concerned, the greatest novelty of all is the circular tea-table and chair combined in one, an illustration of which appears at the right of the top of page 50. It is an outgrowth of the garden tea-table of a year ago, but is a better development in the matter of convenience. The table is shaped like the round Turkish crescent, very thick in the middle and with suddenly pointed ends. The circle is completed by the chair, secured with hinges on one side and fitted with casters. When swung in place it makes of the crescent a full moon within which sits a new Lady of the Moon who serves tea and cakes to all who come within her radiance.

The table is fitted with a lower shelf shaped like the top, and a lattice unites the two, protecting from the eyes of guests the housekeeping that goes on within, the used cups, extra supplies, and such details. This table is especially fitted for the piazza, the pergola, or the greensward under the shady tree, because of its possibilities for storing things.

The dining-room has never before had suitable fittings of wicker, but now at last, as the photographs of the chair on this page and of the table and sideboard on page 50 demonstrate, it is provided for in this latest combination of wicker and wood. The table is built of ash stained in shaded green and wood tones. It is in the design of the Jacobean gate-leg table, and these "gates" give an opportunity for panels of wicker that charmingly lighten the effect. The sideboard follows the simple shape of the old-English style, and panels of wicker are cleverly introduced in it in much the same way as the old masters introduced carving.

The side-table carries out the same features in miniature, and the chairs of the set have cane seats and are boxed with the wicker. Altogether there could be no more satisfactory furniture for the dining-room of a summer cottage than this of wicker and wood. For cottage bedrooms, too, the cool comfort of wicker and chintz is most appropriate.

The style known as St. Leonard's is excellent for the chair of the wicker-furnished dining-room. Price, $12

For a latticed sun parlor, such as this, hung with the modern fabrics, the new wicker effects designed in Vienna are excellent and destined to be popular

Novelties never displace the simple types of wicker. Prices, without cushions: settee, $18; chair, $7.50; and small table, $12.50

For the wicker bedroom even a wicker mirror is supplied. Price, $10

The wicker panels introduced into a table of the gate-leg design not only bring it into harmony with the rest of the dining-room furniture, but considerably lighten its effect. Price, $45

Sitting in a hinged chair, the lady of this new-moon tea-table is independent of maid and pantry, and has new supplies and a place for dishes that is inconspicuous and within reach. Price, $50

With latticework replacing carvings, an old-English model of buffet allows for the new combination of wood and wicker in exactly the right proportions. Price, $90

The standard styles of wicker-work increase in favor as they improve in quality and design. Furniture like that illustrated in the photograph at the lower right corner of this page fills the demand for an informal type that is never out of fashion, is never too expensive, and that can be altered in color to suit any special requirement.

A novelty in wicker furniture comes this year from abroad. A photograph of certain examples of it may be seen at the right of page 49. It is made in shapes unfamiliar to our eyes, and is woven in alternating lines of black and white. It is especially adapted for combination with the fabrics of strange design that have recently originated in Vienna and in Paris.

A *chaise longue* in wicker (a particularly comfortable one stands in the corner of the room photographed at the bottom of this page) is always very desirable, and can be made to suit any living-room by being fitted with appropriate cushions and stained any color desired.

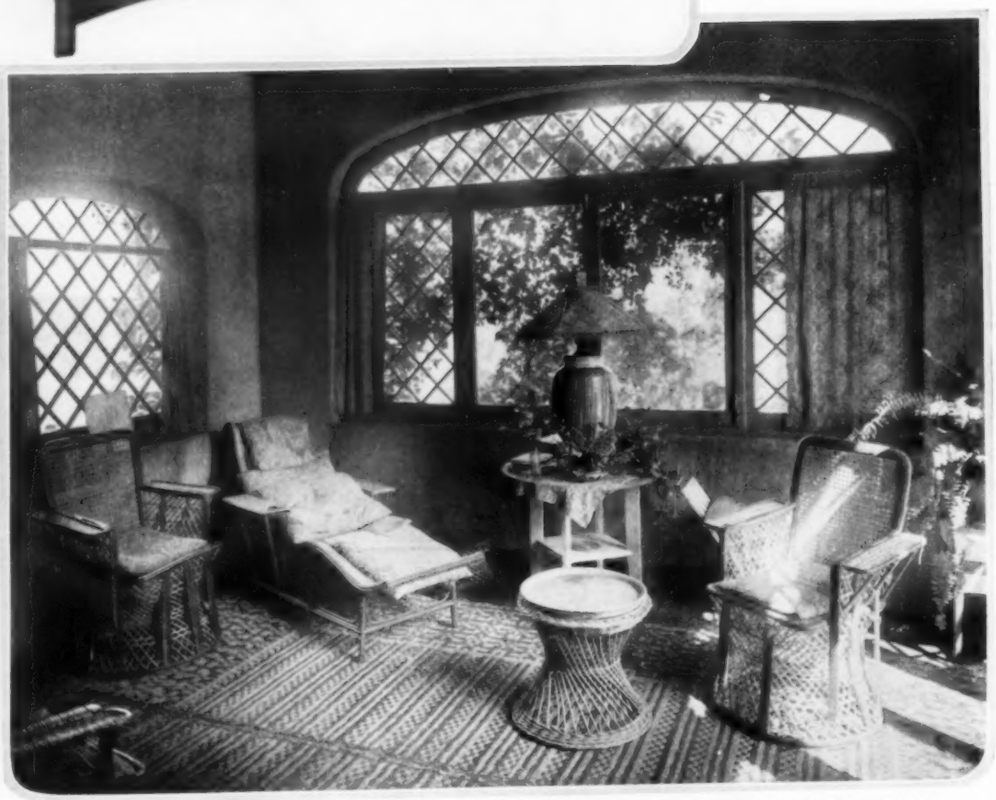
ODDS AND ENDS FOR HARMONY

All sorts of small novelties in wicker are supplied to preserve the harmony of the room, or for ornaments independent of other furniture. Our old tea-hour friend, the curate's assistant, appears in wicker in the uppermost photograph of the first page. A pleasing arrangement is made for holding plates, one on each shelf, by means of slides that slip up and down on the upright and release the plate easily though they make it secure while the table is carried.

A useful addition to this table is the sandwich plate held in the tray of wicker with large hoop handles. Also, there has been designed a piazza drinking set of six mugs and a pitcher on a wicker tray woven to hold all together and to steady them as they are passed about in the uncertain light of summer evenings. An illustration of this convenient device appears at the top of the last page of this article.

For the bedroom done in wicker, there is, among other things, a charming mirror which copies, as is evident in the photograph at the lower right of the first

(*Continued on page* 118)



A "chaise longue" in the arm of which a glass may rest, armchairs, and convenient tables in natural wicker furnish a sun parlor which the sun floods as eagerly as it does the out-of-doors, and in which its yellow light is made yellower by the blue of rug, draperies, and pillows, and of the larkspur on the table

SMART FASHIONS *for* LIMITED INCOMES

Outlining a Policy Which Has Been Proved to Be Practical and Economical by Women Whose Requirements Are Many and Whose Incomes Are Small

Even the achievement of a spring suit à la Chéruit comes within the scope of a cut-to-order pattern and a clever dressmaker

To prove that prettiness and practicality are most compatible companions comes a tailored dress of serge and taffeta, half-and-half

To subtract the front of last year's tailored coat and add a waistcoat, and to add a tunic to the skirt, is a not impossible feat

The wise choice for the first spring hat: black straw and black silk, mostly silk

TO be well equipped for the varied requirements of social life, and to be so on a limited income, requires a good deal of foresight. The wardrobe should be planned with a definite policy back of it which, when once found to be a good one, should be adhered to from season to season with slight variation.

THE REEF OF INDECISION

Nothing increases the amount spent each year more than indecision—the deciding to economize, and doing it unwisely by buying a gown or hat "that will do" because it is inexpensive, then, a trifle later, when some particular occasion arises for which a nice costume is required, hurriedly spending more than is actually necessary. Hundreds of women do this and then wonder that they have not the right thing at the right time, or that they have spent more than they had intended. Another unbusinesslike and disastrous method is to provide more frocks than are actually needed and have an insufficient amount of money left to buy a suitable evening wrap or top-coat.

It should be remembered that buying a wardrobe is like furnishing a house—everything can not be spent on one room; the house, as a whole, must be considered. So with clothes; those for day wear, with the varied requirements for sports, travel, street, and house, must be considered, as well as those for evening wear. It is easy, of course, to say what not to do and yet hard to give constructive advice. However, a definite policy is briefly outlined on this and the following pages which has been proved a good one by women whose requirements are many, and whose dress allowance is small.

In accordance with this policy, each year, or if possible each spring and autumn, at least one good French suit, one French afternoon gown, and one French evening gown should be bought. When these are purchased in the autumn one should wait, if possible, until the day after Thanksgiving, say, and so have the opportunity to get a French model at a reduced price. In the spring, either one of two methods may be followed: a French model suit of the late winter may be bought in February, the interlining may be removed and, perhaps, some trifling alteration made to adapt it to the spring mode, or, the alternative in economical buying, one may wait until the season is somewhat advanced—late in April—and purchase a reduced spring model. As a rule, a French model of the late winter is a forecast of the spring fashion, but, if necessary, any woman with "dress sense" can alter it slightly. Evening gowns may also be bought inexpensively in February and will, as a rule, remain smart throughout the spring and summer. This method of providing a really smart suit, afternoon dress, and ball gown each season keeps the wardrobe replenished, as the gowns of the season before may always be remodeled with the help of the all-important small dressmaker, a smartly cut pattern, or both.

The skirt of summertime in its most washable incarnation

THE RIGHT THINGS AT THE RIGHT TIME

Whatever clothes are to be worn during a season should be put in order early in that season. This not only insures having the right things at the right time, but enables one to wait until the mid-season reductions to buy new ones. By remodeling the French gowns of two or three previous seasons and keeping them in order until they are quite worn out or discarded, the wardrobe may be kept sufficiently large. Moreover, a

(*Continued on page* 88)

One of the half dozen trim blouses which spell fitness for fore- or afternoon

BALANCING THE ACCOUNTS OF THE POCKET-BOOK, THE WARDROBE, AND THE CLOCK, FOR EVERY HOUR 'TWIXT 1 AND 6 P. M.

Five minutes' study of a smart shop window, a visit to a department store, two hours at home with a needle—the first spring hat!

A frock formal enough for the most formal afternoon occasions may be achieved by a dressmaker for forty-five dollars

The really smart blouse, prohibitive in the shop on account of the price, has no terrors for a good dressmaker armed with a pattern

As suggested in the article on the preceding page, it is well, if possible, to buy one new French gown each season for formal afternoon wear, and to make the secondary ones at as small a cost as possible, or have them remodeled from gowns of a previous season. The model photographed in the middle of the page could be copied without difficulty by an able seamstress or an inexpensive dressmaker. One dressmarker who would furnish all the materials would copy this model excellently for from forty to forty-five dollars. A last season's dress with a long, plain tunic, could, perhaps, have the tunic turned up into a puff, as shown in the illustration, and could have a tunic of striped material added beneath.

The tea-gown turns the tables on extravagance and becomes an economy when it is a frock freshened with a diaphanous coat and a sash

THE PASSING OF THE SLIT

A more youthful gown is shown in the sketch at the lower right of the page. This model was designed for one of the striped silks of the season, and is interesting in that there is no suggestion of a tunic and that the bottom shows the trimming—an advanced suggestion of a mode of which more will be seen later in the season. The simple waist opens over a tucked underwaist of finest white linen. The skirt is split at the sides and edged by a crosswise, gathered ruffle of the material. The sides are filled in by gathered ruffles of lace—an innovation which presages the passing of the slit. A certain dressmaker will make this frock in silk for thirty dollars, and in washable crêpe for about eighteen dollars.

The simple blouse of chiffon to match a suit is hard to find ready-made at a reasonable price, but, with a Vogue pattern, the pretty one sketched at the upper right of the page will be made by a certain dressmaker for three dollars, provided the materials are furnished by her patrons.

A smart tea-gown is, as a rule, almost prohibitive in price, but a clever woman can often make one for herself. The one illustrated at the lower left of this page may be made with a passé evening dress for a foundation—which may be dyed if need be—and a kimono overdress of figured chiffon or any pretty, transparent material. As a trimming, ostrich feather banding or ribbon ruching which matches the rosette and sash in color may be used. A bit of wired lace forms the becoming collar. Such a model could be remodeled from an old gown by a capable dressmaker, for about fifteen dollars.

VOILA! A HAT

Since it is not always possible to wait until hats are reduced in price to purchase what is needed, the resourceful woman takes account of her own cleverness and makes one or two first hats for herself. First, she looks about through the shops to find a model that is at once smart, becoming, and easy to copy. Suppose, for instance, that she is attracted by the hat shown at the upper left of this page; nothing could be easier to reproduce. It is of fine pansy purple straw, with ribbed silk to match drawn over the round crown, and a three-inch plaiting of the same silk drawn around it. Punctuating the plaiting are pale pink roses joined by heavy stems and framed with foliage.

The more the new afternoon frock restrains its trimming at the top and lavishes it at the bottom the longer is it likely to remain "new"

The MAXIMUM *of* BEAUTY; *the* MINIMUM *of* MONEY

EVENING gowns, although they may be the most costly of all costumes, are at the same time the most beautiful. Also, in cases where the expenditure of money is limited to a modest amount, smart frocks can be made at a cost which is really trifling as compared with the prices of original French models. Presupposing that one French model has been purchased, it is necessary to have three or four other evening gowns, at least one of them suitable for theatre and other less formal occasions. In large cities full evening dress is worn to the theatre, and yet the well-dressed woman makes a distinction between theatre dresses and those for formal dinners or balls.

THE SLEEVELESS MODE

For the latter is the new model sketched at the right of the group of three figures at the bottom of the page. Instead of a sleeve there is a mere strap over the arm and a strand of rhinestones over the shoulder; a rather startling feature of the new mode in evening gowns. The skirt, which is properly wide at the hips and more or less lacking at the heels, is in a simple one-piece model. A skirt of tango charmeuse or of the new salmon pink, which is a favorite color this season, could be charmingly combined with a girdle and bow of Watteau blue velvet. The lower part of the skirt might be of white or salmon pink silk net. A dressmaker who has been most successful in fashioning evening gowns will make such a frock for forty dollars.

The design of the frock sketched in the middle at the bottom of the page is not only charming in itself, but it suggests a clever way of remodeling a last season's dress. The bodice, which in an old frock would probably be of shadow lace, could be freshened or renewed as required. The skirt of the old frock could be split from the waist to below the hips at each side, the edges of the slits turned back, and the skirt itself pushed toward the front and back to give added fulness. The opening thus made could be filled in by gathered ruffles of lace sewed to the foundation of the skirt. In case the old frock was made without a foundation an apron foundation could be added. Such a feat of remodeling need not cost more than fifteen dollars.

If the frock sketched is to be copied outright instead of remodeled from an old gown, taffeta should be chosen as the material, and it would be especially pretty combined with silk net, with an airy bow at the girdle.

DISTINCTION AND ECONOMY

Frequently it is a sash or some comparatively small touch which gives distinction to a gown, and often such a device may be utilized to cover some blemish or discrepancy in remodeling an old gown. The conspicuously sashed frock shown at the lower left of the page is preeminently suited to taffeta as it will stand away from the figure properly. One side is held flat by a girdle which might appropriately be made of spangled net or some other contrasting stuff.

One excellent dressmaking establishment makes a specialty of remodeling gowns. It takes the old materials furnished, combines them with new materials

(*Continued on page* 146)

Not beyond the ingenuity of the home dressmaker is this frock with the new, close-fitting bodice, mostly a high girdle

Beheld beneath the electric lights the afternoon wrap adapts itself to circumstances and becomes an evening wrap

A sash ample enough to cover almost any blemish of a once discarded gown

To insert ruffles in a last year's frock is a little thing, and yet—viola!

Fashion aids the economical—instead of a bodice a girdle and rhinestones

WHERE EFFICIENCY *and* ECONOMY MEET

Soft, Strong Material and a Steel Bone Here and There but by No Means Hit or Miss, Spell Efficiency and Economy in Corsets—Negligees Ready-made or to Be Made

Soft enough to reveal every harmonious line yet strong enough to correct many undesirable ones

SO much has been said in the last year about proper corseting, and so radical have been some of the proposed changes, that many are at sea as to what is best,—to wear no corset, as some would have us believe, or whether, if one is worn, it should be of elastic or webbing and entirely without bones, as we hear from other quarters.

It is true that some women have abandoned corsets entirely—but they are comparatively few in number, and there is a great doubt that they will adhere to the practise for long. In the first place, women have become accustomed to the support of a corset, soft though it may be, and they soon find it fatiguing, if not absolutely injurious, to go without one. In the second place, it must be admitted —even if reluctantly—that there are very few women the natural lines of whose figures are so harmoniously perfect as not to bear correction at some point or other. Most women who once see themselves correctly corseted and who note the improvement are not inclined to forsake corsets. To be sure, there is much to be said in favor of the "natural figure," but what is usually meant is the figure as nature intended and as the proper corset helps it to be.

PLIABILITY PLUS STRENGTH

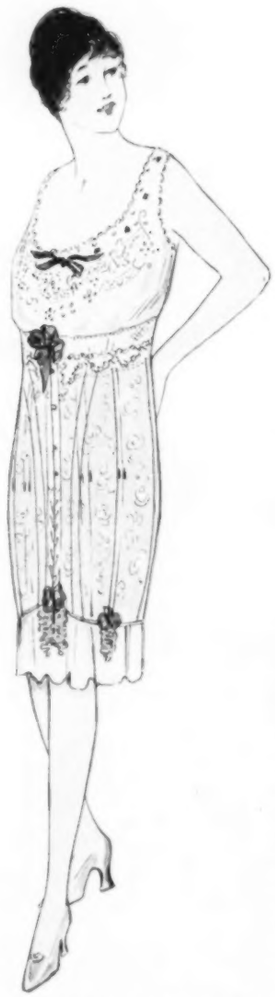
We are, fortunately, at an age when tortured figures are no longer in vogue; wasp-like waists and iron-clad hips are a thing of the past. The corset of to-day holds the figure in place, correcting faults here and there, and yet allows the wearer ample breathing space, and assures her perfect comfort.

Tricot is the material most used in corsets because of its pliability and its strength and softness. The fewer bones one needs the better, and it is gratifying to find that with tricot as a foundation a few properly placed bones will accomplish the result to attain which it was formerly thought necessary to use twice the number. This is one of the greatest points that has been gained by modern corset-makers — the elimination of excessive boning. Now we find even stout figures held in place by strong but soft fabrics, with just a bone here and there—but it is the "here and there" that counts; upon the correct placing of the bones depends a great part of the success of the corset.

Another point that has been gained is the almost universal use of the low bust corset. It might almost be said that we see no more high bust corsets, so few and far between are they, and it is predicted that soon they will join the corsets that gave the wasp-like waist and iron-cladhips. The stout woman with a large bust has found that a low corset supplemented by a well-fitting, firm brassière gives a result much more satisfactory from the point of view of line than does the high corset, and is infinitely more comfortable. The bust is held in place firmly, but is not pushed up to a more than natural prominence, which is always apt to be the case when a high corset is worn; nor is it strapped and held into place by many bones, which is never comfortable. The modern brassière, like the modern corset, is a result of correct cutting and fitting; it need not have any bones for even the stoutest figures, but the materials and laces must be strong.

A model has recently been imported by one of the Fifth Avenue shops which is an excellent example of the corset with only the few necessary steels. It is shown first on this page. The corset is made of French tricot, in pink or white, and has only front and back bones and one on either side. The bones are very soft and yet quite firm. The corset is low at the top and long over the hips. The price is $4.50—very reasonable when one considers that the tricot is imported.

Instead of achieving a wasp waist and iron-clad hips this model affords chief support to the abdomen



A representative of the models which have transposed ill-advised height at the top to length below

A made-to-order corset with just enough boning to keep the natural figure as nature intended it to be

COMFORT IN NUMBERS

For the woman of limited means it is a safe plan to have several inexpensive corsets rather than fewer handsome ones. This is particularly true in summer when corsets should be frequently changed and the bones carefully straightened out. It is, in many cases, advisable to have corsets made to order—especially when there is any undesirable tendency to overcome, such as an abundance of flesh over the abdomen, or protruding hip bones. These points are carefully studied by corsetières and so are often permanently corrected or so hidden as to be unnoticeable. Fortunately, having corsets made to order does not necessarily mean a large expenditure of money. It is possible to have excellent models well and carefully made for from $12 upward, and upward usually means more elaborate materials. A corsetière who has a rapidly growing clientèle is recommending the corset illustrated at the upper right of this page for those who need more boning than the first model shows. This corset is made in any of a variety of excellent materials,

A 1913 satin gown, draped 1914-wise in the back and topped by a net coat becomes a negligee

A slip-on negligee which the clever woman can make of crêpe de Chine as quick as a cat can wink her eye

A slip of lace and chiffon is not an extravagance when it is made to do duty with many different coats

to individual measure for $12. Elastic is inset in the top to allow greater ease in breathing.

A pretty plaited chiffon and lace-trimmed underbodice is shown with this corset. It is daintily finished with a spray of rose-buds and is priced at $2.

IN LIEU OF A PETTICOAT

The Italian silk knickerbockers shown with it are trimmed with a lace-edged, plaited ruffle. They are of the best make and are strongly reinforced. These are shown in pink and white, but if they are desired for street wear they may be had at the same price, $3.95; without the ruffle, and finished by an elastic and a ribbon bow.

Italian silk knickerbockers are an excellent purchase from an economical point of view, for they wear splendidly and are easily laundered. They are particularly good for traveling and motoring, and many women now use them for street wear to the exclusion of the petticoat.

Another model which this same corsetière recommends for figures that require strong boning is sketched at the lower right of page 54. This style of corset affords a little more support over the abdomen, but is soft and flexible in spite of its strength. It is made to order for $14.

The French chemises shown with this and the corset at the upper left are of unusually good value. The first is of embroidery and the durable Cluny lace, and the second is prettily and finely embroidered and trimmed with Valenciennes lace. They are priced $2.95 and $2.50 respectively.

For summer wear is the excellent model sketched at the lower left of the opposite page. Surprisingly like the French model shown first on page 54, it is made of open tricot webbing, which is cool but strong, and has a front, back, and side boning. It is very well-finished and well-cut for the low price of $1.95, and is excellent for athletic use, for morning wear in summer, or for bathing. It is a splendid idea to have at least three of these inexpensive corsets, for one feels so much fresher and more comfortable if corsets are changed frequently.

Shown with this corset is a combination that is fine and dainty although machine made. It is trimmed with Valenciennes lace insertion and medallions of Madeira embroidery through which ribbon is run. It is priced at $2.95.

A PLEASANT PROBLEM

Negligees for the woman of limited means represent a problem, but an interesting one. For her who makes her own clothes the problem becomes merely one of pleasant planning and the putting together of odds and ends—a satin gown, a length of chiffon, a few yards of lace, some roses, and a ribbon bow—but when this is not possible, the shops must be searched. It is usually the best plan to have one or two pretty slips and wear different coats with them. Two excellent negligees of this type were shown on page 62 of the March 15 issue of Vogue, and a similar one is shown at the right on this page. Here, quite an elaborate although dainty and spring-like effect is achieved by a chiffon and lace slip and a lace coat. The effect of a double tunic is pretty in the back, and the sash of ribbon gives a somewhat novel effect to the front. In delicate blue with a pink sash this negligee is really lovely, or in flesh color with a blue sash; in white, either a pink or a blue sash is used. It is priced at $22.50.

A simple, slip-on negligee is sketched in the middle at the top of this page. It is of crêpe de Chine with a pretty box-plaited ruche of taffeta, and it achieves distinction through the unusual cut of the back. Fulness is cleverly arranged for in the front and the effect is most attractive. This model may be had in almost any color and is priced at $18.50.

A HOME-MADE NEGLIGEE

A pretty negligee, easily and inexpensively made, is illustrated at the upper left. The new type of slip has a suggestion of the season's bustle. The slip is of chiffon in a delicate shade. The pretty little jacket of sprigged net or point d'esprit with a rose trimming and a bow of satin to match the slip in color is easily made and is very dainty.

The remnant counter in the large shops is the mecca of the woman who can make her own negligees. Here a length of lovely satin may be ofttimes bought for a song—to say nothing of tinsel brocades. If one will only select odd shades that are becoming—orchid tones, odd yellows, queer blue-greens, or lovely rose shades—it is possible to make negligees that are really beautiful. Chiffon or chiffon cloth is not expensive, and may be bought frequently at a remnant price. Lengths of lace, odd flowers, a yard or two of ribbon—just a little search of the shops will bring surprisingly reasonable results.

Net is another material that is charming for spring negligees. It is very inexpensive and when developed with many little plaited or shirred ruffles on the slip, and a ruffled coatee finished by a broad, delicate satin sash, it has quite a Romney air of delicate charm.

"TO TRAVEL *the* STOUT MILES"

Luggage Must Be Considered as Much a Part of the Smart Woman's Traveling Costume as Her Hat or Her Suit

THERE was a day when to be considered a "good traveler" meant that one could take a railway journey without sitting or reclining with smelling-salts in hand as a feeble weapon to ward off the grasp of death. To look like a traveler on reaching the journey's end was quite permissible, in fact, the proper thing. Crumpled clothes, grimy face, and straggling hair merely meant "looking the part." But now in this age of perfection, at least as far as exterior details are concerned, we have mastered the vagaries of digestion, the wardrobe, and the traveling equipment, and just how well they are mastered distinguishes between the woman of the world and her more provincial or careless sister.

While a list of "don'ts" is important, a list of "what to do's" is more interesting and encouraging. Of course clothes require the first and most serious thought, but when they are chosen, of what avail are they unless they and their fair owner arrive at their destination in all their pristine freshness? So let us consider the method of packing.

A DREADFUL EXAMPLE

To have room for just what one needs and all properly apportioned, and yet not injure the spines of porters, grooms, or maids, should be the aim of the woman who aspires to be a popular week-end visitor. Let her heed the story of the guest who was asked to a smart but small shooting-box in Scotland. By this invitation the worthy lady realized the dream of a lifetime, viz., to be included in this very exclusive house party, and so she simply abandoned herself to a "clothes debauch," with the result that the light cart sent to collect the luggage at the station had to be replaced by the most substantial vehicle in the village, and on arriving at the house it was found that the huge wardrobe trunk could not be taken up the quaintly winding stairs, but had to be unpacked in the public eye, as it were, the next morning. It was so entertaining, they say, that several of the men decided to forego a tramp over the moors with a chance of making a "big bag," to witness this unusual spectacle.

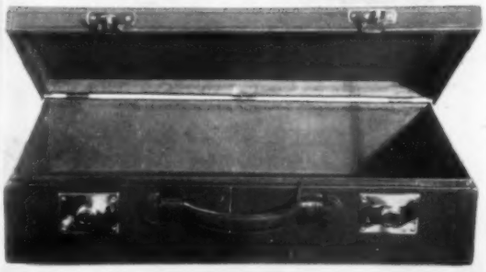
THE SMARTEST LUGGAGE

With this quite too dreadful example before us we may discuss the sort of luggage which should be used, remembering that the pieces must combine space with compactness and lightness, and, at the same time, be in smart harmony with one's appearance.

Black is the fashionable color of the moment, and is effective if kept in good condition, and always devoid of labels except the one put on while going from one point to another. At the left at the top of the page is shown a good-looking valise in black barley-grained leather with a wood frame. This construction makes it so light a woman could carry it herself when porters are not available, and it will hold enough to make her comfortable for an overnight visit.

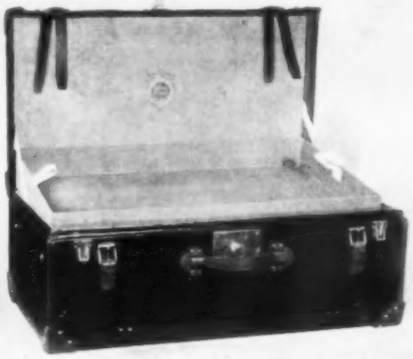
Where more clothes are needed, for the week-end for instance, what is known as a motor case, which is strapped on the

(*Continued on page* 146)

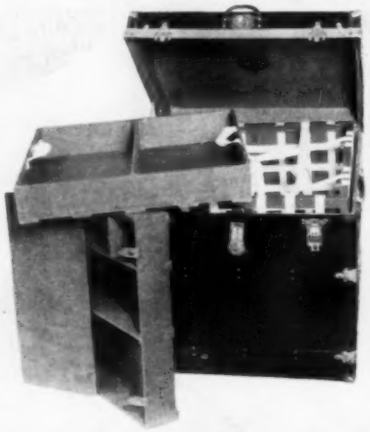


The lack of a porter need not trouble the woman who carries this light valise, for its 22 inches of length is made of wood and barley-grained leather

Primarily a hat-box, this black enameled, canvas case has come, by the optional addition of a tray, to be regarded as an excellent, overnight box

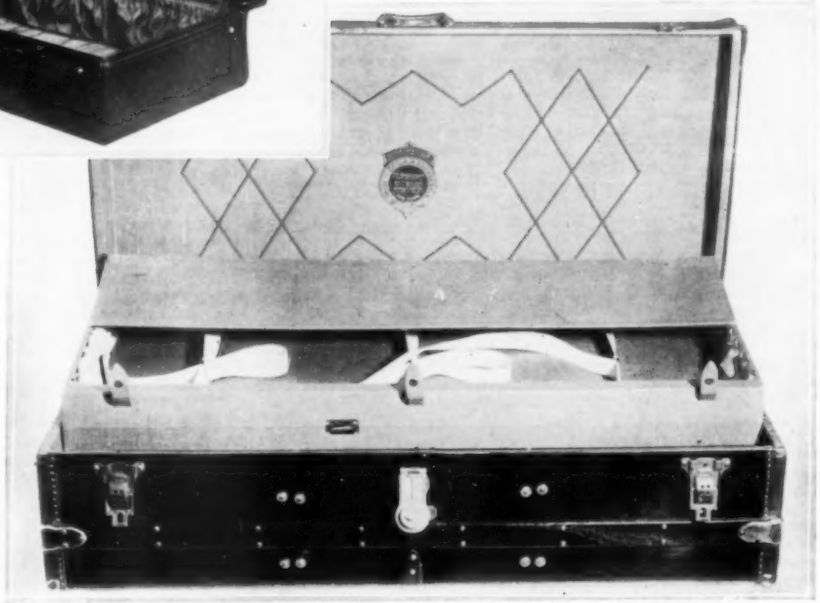


The contents of this 29-inch-long case, the hat-box to match above, and a fitted dressing-bag would attire one admirably for a week-end visit



A crate for hats and two trays for blouses and accessories make this a more than satisfactory hat trunk that may be used equally well for over a week-end. Luggage from Crouch and Fitzgerald

Out on an "easel" conveniently come the fittings, which travel in a French morocco case 22 inches long, which in turn travels in a slip cover



The steamer trunk that was once made for the definite purpose of slipping under one's stateroom berth, now has many fittings for many uses

SEEN in the SHOPS

Frocks of Crêpe Strewn All Over with Flowers and Most Pleasantly Summery—First Spring Hats and Blouses, and Odds and Ends of Inexpensive Jewelry

FLOWERED, figured, and striped crêpes play a prominent part in the season's washable frocks, as is illustrated by three of the dresses shown on this page. The one sketched at the lower left of the page is in a delicate Dresden pattern on a white ground, and may be had in a rose or blue pattern. The skirt is made with a pretty double puff, and the waist is a simple surplice model with the popular, long shoulder-line. The waist opens over a net vest, and ruffles of embroidered white batiste outline the opening and form the cuffs. The belt is a crushed one of silk crêpe in either rose or old-blue to tone with the flowers in the pattern of the material. A little dress of this sort is an excellent purchase for the country, as it is a change from the separate blouse and skirt, and is pretty enough for either morning or informal afternoon wear at teas or bridge parties.

A FIRST SPRING HAT

The hat shown with the frock just described is of a fancy brown braid. It is faced with faille silk of the same color and the trimming of tiny button roses forms a bouquet in front. Rolling as it does on one side, it is a shape that many different types of people can wear; it may be worn either straight, or tilted to one side and high up on the head as is the fashion this season. Most of the season's prettiest hats are worn rather high on the head, giving almost the impression that they are too small in the crown, but this is in keeping with the style of these quaint hats of the period of the early and middle nineteenth century. With the rolled hair showing prettily at one side and the back, the fashion is charming once one grows accustomed to it.

Of an airy delicacy in keeping with first spring evenings is a gown of taffeta puffed here and there with chiffon. Price, $39.50

For the country a dainty, fluttering afternoon frock ruffled in white net and embroidered with scores of tiny bouquets. Price, $18.50

A very incarnation of summeriness is a crêpe frock sprinkled with flowers. Frock, $13.75; hat, $5

A FROCK EMBROIDERED IN BOUQUETS

The dress illustrated at the lower right is of embroidered crêpe that shows either blue, pink, or black figures on a white ground. The colors of the design are matched in the plain crêpe that trims the waist and forms the girdle. The little vest and ruffle are of white net. A puff and a tunic trim the graceful skirt which opens a trifle at the feet. This is another dress that is cool, becoming, and decidedly inexpensive.

The hat shown with this frock is a lovely hemp model in a lime yellow, but like all of the hats described in this article, it may be ordered in any color. The only trimming is a smart bow which, like the facing of the brim, is of lime faille ribbon. The bow conceals a bandeau that lifts the hat high on the side.

Youthful in design and coloring is the frock shown at the upper right of the page. Here a skirt of finely striped crêpe has a blouse and tunic of plain white crêpe delicately embroidered in dainty bouquets of tiny, soft pink and green or soft blue and green flowers. The frock has a delicate air that is most attractive. The sash is of either pink or blue silk, and the ruffles and front of the waist are of white net. Topped by a pretty, summery hat, and accompanied by a pink or blue sunshade, this would make a dainty afternoon gown for the country week-end visits.

FOR SUMMER EVENINGS

For spring or summer evenings nothing could be prettier than the delicate frock sketched at the upper left of the page. The foundation of flesh colored taffeta supports two short tunics of hemstitched chiffon of the same shade, a puff of the chiffon, and a flounce of beautiful net lace. The sheer bodice is of the chiffon and the sleeves of the net lace. A delicate blue ribbon encircles the bust under the lace and appears in the front opening. Another lovely note of color is in the bouquets of deep pink, almost rose colored flowers that trim the sash and the skirt.

The coloring is really exquisite, for the delicacy of the flesh colored taffeta and chiffon, the bit of blue ribbon, and the deep-toned flowers are all blended most harmoniously and go to make up a costume that is most dainty and cool.

THE REINCARNATION OF THE BELT

Colored handkerchief linen blouses bid fair to be the most popular blouses of the spring and summer. The one shown at the upper right of page 58 with a white, tucked handkerchief linen chemisette and a collar and cuff trimming of embroidered white handkerchief linen may be had in orange, flesh color, maize, Copenhagen blue, rose, or apricot. It is a very good blouse for the price; the quality of the handkerchief linen is excellent and the style of the model is a little out of the ordinary.

A BELTED BLOUSE

Belts will be seen even more this season than last. With morning costumes they will be of leather or suède, and they will also be seen in Roman and plaid silks as well as in the plainer colored satins. The one shown with the blouse just described is of ribbed silk with tiny straps of patent leather in the back. It is an extremely wide, soft belt and would

Floweriness for charm; and a little vest, a puff, and a tunic for style. Frock, $18.50; hat, $10.95

Where sheer fineness of material obviates the need of any adornment save at the belt. Price, with girdle, $9.75

Claiming inspiration from the Callot "hood" blouse comes a model of chiffon at the price of $13.75

Of colored handkerchief linen, favorite blouse material of the season, is a model at $5; the soft belt is $7.50

make an excellent finish for a simple serge frock, for these wide belts are being worn with whole dresses as well as with separate waists and skirts.

A blouse that is as simple as the one shown here at the upper left of this page and is yet really distinguished in appearance is not easy to find. In this case the silk ribbon belt, which is a part of the bodice, is one feature that is odd, new, and pretty. It is of a dark moire ribbon embroidered in a fine gold and American Beauty design. The bullet buttons and bound buttonholes are of a satin to match the chiffon which forms the greater part of the bodice. The colors of chiffon in which this model comes are really lovely; maize, yellow, orange, and chartreuse are some of the best of the new shades, while flesh color mounted over flesh color, white over flesh color, or white over white are especially good. Crêpe de Chine, which matches the chiffon in tone, pipes the neck opening and finishes the sleeves, while a line of hemstitching around the neck further accentuates the delicate fineness of the blouse. There are many people to whom elaborate blouses are unbecoming, and to whom one as sheer and soft as this is much more suitable. For wear with a dark blue suit this model would be particularly attractive.

A CALLOT "HOOD" BLOUSE

One conception of Callot's "hood" blouse is shown in the middle of the top of this page. This odd, hood blouse is not only one of the best blouses of the season, but in this instance it has been copied at a price that is particularly reasonable. It comes in almost any shade of chiffon — tango, white, flesh color, *tête de nègre*, gray, yellow, Chinese blue, and black—is beautifully embroidered in flat silver thread, and has one of the lovely new pointed collars. The sleeves, which hang in decided points below the elbow, are also new and pretty.

Reproductions of emeralds, rubies, and sapphires set in demi-blond shell are quite smart just now for pins and combs for the hair. The hairpin shown on this page is an excellent model, as the stones are set in the entire round top of the pin and show from either side.

Smacking of the antique is a chain of filigree metal strung with amber beads. Price, $1.25

The pretty little chain of filigree metal photographed in the middle of the page looks ever so much more expensive than it is. The beads, of either amber or lapis lazuli, carry out the antique character suggested by the filigree.

Quite the newest thing in jewelry reproduction is the copying of diamond and onyx jewelry in rhinestones and some metal or enamel. This gives quite a smart effect. Pins like the one illustrated at the right on this page and the one at the left, combined with pearls, are excellent to pin at the back of the waist of an evening gown. When such pins are used one has not the constant fear of losing a valuable pin, and yet the pin itself is never subjected to an inspection close enough to disclose that it is set with imitation jewels.

A hairpin set with rhinestones. Price, $3.50

SPRING RIBBONS

It was a noticeable feature at Madame Paquin's exhibition of gowns at the Ritz-Carlton that most of the pretty lingerie frocks were sashed in Roman-striped or plaid ribbons of dark colors. These ranged from the brilliant tones, such as reds and greens, to the wine shades and the very dark greens, prune, olive, and *bleu de nuit*. There was something very smart about these dark-toned sashes.

We have been accustomed so long to the lighter colors that the novelty was most refreshing. The shops are showing particularly lovely ribbons this season. Ribbons are always lovely, it is true, and there never is a year when the spring ribbons especially do not cause favorable comment, but when we have a season, such as this one, in which sashes really play a dominant part in the fashionable costume, the designers of ribbons are spurred on to greater efforts and the result is one of glowing colors and remarkably beautiful designs.

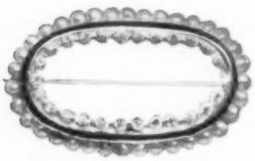
Very attractive Roman ribbons in the lovely dark tones may now be had in nine-inch widths for only $1.50 a yard. Plaid ribbons, the new bayadere plaids, are priced at $1.50 in the same width. There is also a charming shaded ribbon showing three tones, from yellow to orange, or through the blues, which comes in an eight-inch width for $2.10 a yard. The combinations of color in which this ribbon is shown are yellow, tan, rose, blue, brown, gray, and violet. A ribbon that is very pretty has a plain color on one side and a Roman-stripe on the other. It is nine and one half inches wide and sells for $2.50 a yard. Rajah flowered ribbon, seven and one half inches wide, is shown in brilliant oriental colors for $1.75 a yard.

SASHED SUITS

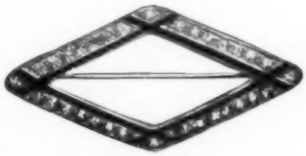
Not alone for sashes on lingerie frocks or other lighter toned frocks are these ribbons seen, but also for dark frocks and suits. One of the prettiest of the Paquin suits, one of her favorite *bleu de nuit* serge, had a jaunty little flowing Eton jacket which permitted the Roman-striped sash to show in front and finish conspiciously in a very decided bow of one loop and two longer ends in back.

The quaintness of the season's styles has lent itself charmingly to the use of many colors and materials that have not been prominent before in some time. Such old-fashioned shades as slate, mulberry, ashes of roses, and other equally prim colors are charming for the ruffled or gathered, quaint new fashions. Organdy and book muslin are once more to the fore; the former may be purchased in sixty-seven-inch widths for 55 cents.

(*Continued on page* 138)



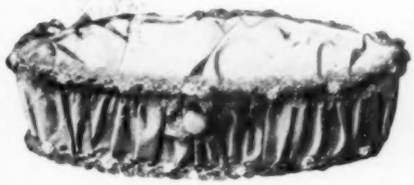
A smart, inexpensive pin in a pretty design of imitation pearls. Price, $5.25



A new thing in jewelry; a pin imitating onyx and diamonds. Price, $3

The Society for Prevention of Cruelty to Eyes has shortened the length but not the life of hatpins, and here is where they may rest when off duty—in the cushioned comfort of colored silk and French flowers. Price, $3

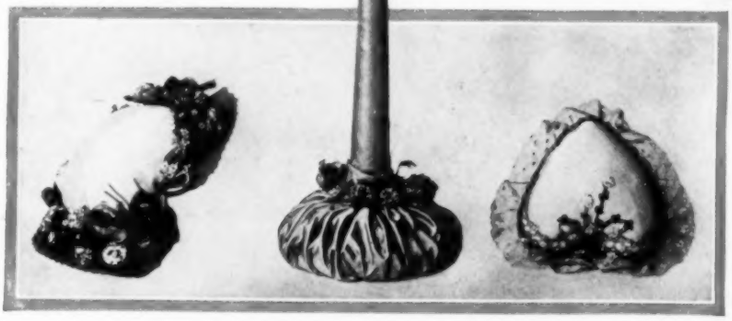
Who would guess that so lovely a shrine as this would hold so businesslike an image as the telephone? The Dresden china guardian is smartly clothed in a scanty bodice of gold lace and pearls and a pannier skirt of gray-blue taffeta lined with pompadour silk. Price, $25



An oval, lidded, silk box, lace-trimmed and flower-trimmed, for handkerchiefs, ribbons, or any other of the easily lost folderols that must be kept under cover if they would be kept at all. It is 11 inches long, and costs $6.75

The little French candle-shade with its gold braiding, fringe tassels, and flowers is true to its type in not knowing any "embarras de richesse"; $2.50

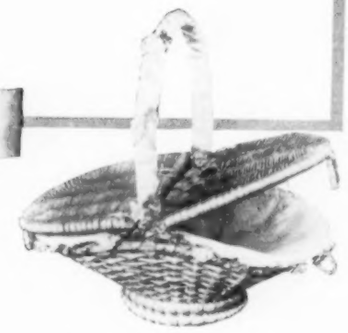
Pretty silk, yellow-aged lace, and ribbon flowers are almost too much beauty carelessly to be pierced by the lowly pin. It is 5½ inches in diameter, and costs $4.75



How flowers that closely imitate nature are used on a nosegay pincushion and a sachet hat-stand, priced $7.50 and $6.75, respectively. Ribbon flowers, frankly unreal, trail over the heart pincushion, which costs $4.75. This and the other articles on this page are made up in any color, and the nosegay cushion at the left comes in a smaller size for $5

Unique in shape is this little receptacle to hang at the side of the dressing-table. Into it may be popped all the disorderly odds and ends that tend to destroy neatness; price, $3.75

The woman who makes a hobby of her linen closets will appreciate winning one or several binders such as this one to separate the linen into orderly piles. The satin ribbon band fastens under a shaded rose, and costs $1



Not much like its homely prototype, the market-basket, is this 6-inch-long affair of wicker stained in any one of various colors, lined with silk, and garlanded with various silk flowers; $2

THE RAGE OF THE "THÉ DANSANT" TO THE CONTRARY, AUCTION BRIDGE STILL FLOURISHES, AND WHERE THERE'S A GAME THERE'S A PRIZE

In spite of conspicuously apparent evidence to the contrary, this Martial et Armand costume is guiltless of a wire or a bone; the material stands out all alone. The stand-offish collar is of white batiste, the most of the frock is of brick red duvetyn, and the most important part of it—the set-in bustle—is of plaid taffeta most perishably puffed

In the back apparently a taffeta frock, childishly sleeved and coated, but in the front beyond a doubt a house gown, is Beer's "Fraisette" of coral taffeta and plaited white chiffon. The coat-like portion, which begins in the front tabs of a Japanese collar, ends in a big pink puff at the bottom. The hip sash with its great bow in the front is of coral taffeta

Cut in a V and allowed to slip down over the shoulders just so far, is the neck of a Martial et Armand separate coat, for some unapparent reason named "Flamine." The coat of Saxe blue, silk gabardine, with collar and belt of black velvet and waistcoat of printed linen, flares hugely not to crush the upper fulness of the skirt

THE DESIGNERS WHO WILL NOT RESTRAIN THE BOUNTY OF THEIR SKIRTS AT THE HIPS MUST MAKE ALLOWANCE FOR THIS LAVISHNESS IN THEIR COATS: MARTIAL ET ARMAND PROVIDES FOR THIS EMERGENCY EITHER AN ETON JACKET OR A WIDELY FLARING COAT—BEER PRACTISES DECEPTION IN A MUCH COATED HOUSE GOWN

A Poiret manikin sauntered in with a cap like the "bonnet rouge" of the French Revolution, with a difference—it was of violet chiffon with a shield of green pearls in front and a tassel of green pearls in back

Berlioz, the famous French musical composer and critic, lends his name to a symphony of Bernard's. The bodice draped in his favorite manner, the skirt drawn high in the back over an accordion plaited drop, also in his favorite manner, the narrow knife plaitings and the voluminous sash, are all of satin in the beautiful purple of the eggplant

Oh, yes, this is a Poiret head-dress. Only he would dare to ask woman to wear a trying, skull-tight "calotte" of jet, bridled with jet, with only a beauty-saving lock or two of hair allowed to escape its confines

The spectators of fashion at Auteuil one day saw this hour-glass hat of black satin, which told its hour, not by sands, but by the tilt of the crown and the slant of the aigrettes

Chantecler in all his glory was not crested as this Martial et Armand manikin, above whose coiffure from forehead to neck waved an Indian splendor of floating ostrich feather

HEAD-DRESSES THAT ADORNED HEADS AT THE PARIS OPENINGS; A HAT WHICH HAD ITS HOUR AT AUTEUIL; AND A GOWN WITH BERNARD WRITTEN ALL OVER IT

The effect so eagerly sought this season of fulness at the hips and narrowness about the feet is maintained in this tea-gown in the graceful overdrapery of old-gold brocade shot through with gold and silver threads, which enfolds the soft underdress of white chiffon over white charmeuse, and is clasped at the front by a heavy ornament of gold and jewels. A single row of pearls follows the edge of the underdress about the throat

The richness of texture and coloring in its gold and blue brocade form the beauty of this loose and simple house-robe, which is held from weighing upon the shoulders by a girdle of amber velvet and softened at the neck and the broad sleeves by ruffles of plaited tulle

Feminine daintiness is the effect achieved in this tea-gown of silk-embroidered lace and white charmeuse. The skirt is gathered at the front into a lace flounce and both are caught together by tiny silk flowers. A bow fastens the coat, and lace veils the arm. A similar effect might be obtained in taffeta and lace, with bands of pearls or strass instead of fur

MANY ARE THE ROADS, SOME EASY TO FOLLOW, OTHERS MORE COMPLICATED, THAT LEAD TO BEAUTY IN A TEA-GOWN

WHISPERS *to the* GIRL *with* NOTHING *a* YEAR

Excerpts and Readings from the Report of a Ways and Means Committee Appointed to Solve the Problems of Spring Shoppers

Sartorial wisdom prompts the purchase of a square-crowned hat of faille ribbon and a collar of embroidered organdy

NECKWEAR is decidedly having its day this season. Gowns, suits, and blouses, all have taken unto themselves crisp little white collars which add to their charm and becomingness. Organdy is the first choice for these dainty accessories because it is so sheer and so delightfully fresh and cool. The collar shown at the upper right of this page is a little newer than the Gladstone, but quite evidently a development from it. It fits high and close to the neck in the back and flares in deep points at the sides. A black moire tie finishes it and covers the line where it joins the blouse or gown. Price, $1.50. The pretty hemp and moire hat shown with the collar is given special chic by an odd straw pompon; it may be ordered in any color for $5.

The collar shown to the left at the bottom of the page is of organdy hand-embroidered in a smart design. It would be excellent for a morning frock of serge or linen. Price, $3.25.

Shown with it is one of the new Poiret charms of odd, bright-colored beads strung on satin of a brilliant shade. With morning gowns these charms give a pretty note of color, and they are very modest in price. This one costs only 75 cents.

HATS AND COLLARS, COLLARS AND HATS

The hat which is shown in the same illustration is of mahogany colored hemp and has a bottle green faille bow low on the brim on one side, and odd flowers in shades of mahogany and tango on the other. For $10.95, its price, it is an excellent purchase. Green faille ribbon faces the brim. It is acknowledged, now that we have had time to digest our opinions of French millinery, that many of the very smartest hats show very little trimming, oftentimes merely a bow or a few flowers.

Lacquered ribbon, which made its appearance a bit late, is used to a great extent. It is a black satin ribbon that has been so treated that the surface is very brilliant and shiny, resembling nothing so much as a finish of stove polish. It is said to be waterproof, and is called by some, "tourist ribbon." It is sold at 18 cents a yard for the one-inch width, 30 cents for the inch-and-a-half width, forty-two cents for the two-and-a-half-inch width, 65 cents for the three-and-a-half-inch, 85 cents for the four-and-seven-eighths-inch, and $1.25 for the six-and-a-half-inch. When this is used on a hat it usually is the only trimming employed.

Another pretty collar, which with its accompanying moire tie sells for $3.25, appears at the upper left. The organdy is hand-hemstitched and hand-embroidered in dots.

The hat shown with it is made almost entirely of a very coarse faille ribbon; its underbrim alone is of straw. The crown is an almost diamond-shaped one with the corners pointing sharply front, back, and side. A double-looped bow of ribbon trims the back and a soft pink rose the front. The color is a soft, dull blue. Price, $10.

A very pretty chemisette of organdy or *crêpe lisse* is shown in the middle of the page. Trimmed with narrow Valenciennes lace and edged with a fine, Irish picot, it is just a bit different from many of the chemisettes seen, in that it preserves the general lines of a collared vest. In a smart shop it is priced at $3.95.

The attractive black and white belt which appears in the same illustration, and of which the price is $2.95, is another novelty. Although it is merely a straight piece of leather crushed around the waist the color contrasts make it unusual and new. Black or army blue suède with white kid are the combinations in which it is shown.

A sheer chemisette imparts daintiness, and a striking belt distinction, to the simple gown they accompany

For those who fear that the high, pointed collar will not be becoming, or who seek variety, comes the soft little ruffling shown at the right at the bottom of the page. It is of fine, sheer net daintily hemstitched and finished by a black tie. It sells for $2.75.

The smart lime colored sailor shown in the same illustration is priced at $12.95. It is faced with dark green silk and trimmed with odd green leaves and lime colored velvet berries.

A collar newer than the Gladstone, a black moire tie, and a pretty hemp and moire hat with an odd straw pompon

Plain mesh veiling, in either the octagon or the diagonal mesh, and in all the most desired colors, sells for 25 cents a yard. A very attractive lace veiling in an orchid pattern sells for 95 cents a yard; it may be had in black, taupe, *tête de nègre*, or green. Instead of the *mouche* veiling of last season, we now have a fine *craquelé* mesh veiling with a pretty velvet daisy in every yard and a quarter, and the veil may be arranged over the hat and face so the daisy will fall to suit the individual taste. The price of this veiling in black is 65 cents a yard.

STUFFS THAT FROCKS ARE MADE OF

The much discussed golfine, thirty inches wide, so pretty for coats, capes, skirts, and one-piece dresses, comes in such lovely tones as rose, pea green, mauve, Delft blue, and dove gray for 95 cents a yard. Heavy white linen crash, seventy inches wide, is marked at the same price; in a ninety-inch width it is $1.25. If one expects to make up several frocks or skirts, this white linen is a most excellent selection. It is really surprising to note the advantage gained by cutting from so wide a material. The new striped linens are really lovely this year. Eighth-of-an-inch stripes of pink, blue, tan, lavender, green, or black, set a quarter of an inch apart on a white ground, give a charming effect. The linen is forty-seven inches wide and costs 75 cents a yard.

Silk net is very much in vogue this season—especially in shades suitable for evening gowns. At her opening, Madame Paquin showed no less than seven evening gowns in which colored silk net played an important part. To one who is not accustomed to using it it seems perishable, perhaps, but, unlike maline, it is surprisingly durable and is not expensive. It comes in any color and sixty-five inches wide, for $1.65 and $1.75 a yard. It is easily handled as it does not need to be hemmed, and is delightfully soft and billowy, so that it forms pretty tunics and puffs and scarfs.

Madame Paquin showed a lovely yellow frock, in which net of a beautiful soft shade of blue, almost a Nattier blue, formed the odd, pointed tunics and most of the waist. A soft pink rose carried by the manikin who wore this frock completed the color scheme.

One of the odd, new, Poiret charms of bright-toned beads gives a note of color to a morning costume

For the woman to whom the pointed collar is not becoming there comes a soft ruching with a black tie

THE LADY *of the* GARDEN

The Glorification of a Kitchen-Garden in Which Flowers Feel at Home Yet Salads Are Never Lacking and Beauty and Efficiency Flourish Together

(Note.—Under the title, "The Lady of the Garden," Vogue is presenting a series of articles on garden lore. While these little essays are written in a charmingly dilettante manner, they nevertheless contain a rich vein of practical advice, for the Lady of the Garden writes as one who loves, and her old gardener talks as one who knows.)

THE HAPPY accidents of life which brought me, long ago, to dwell in this quiet old house in the peaceful valley of Hudson's wonderful river, have never much mitigated those difficult elements in my soul that spell obstinacy; they were too happy for that. Nor have the less happy accidents of life which robbed good old Tully of his New England fields and ancestral farmstead and brought him, a Yankee farmer, to preside over the fate of my gardens, robbed him of his New England "setness" of purpose. And saying these things, I have as good as said that there are at times moments which are somewhat difficult—moments that require from me more tact and self-control than I believe I was mistress of, once upon a time.

In other words, I must admit that we do have arguments, my paragon of a gardener and I, but they are never disastrous ones. I mention them more to vary the motonony of a continual song of praise than because of their importance.

Tall pole-beans and peas growing upon brush are kept well to the west that their shadows may not fall upon beets and radishes and parsley, but all may thrive alike in the sun

THE JOYS OF A KITCHEN-GARDEN

The happiest part of my garden, to me, is my kitchen-garden—as perhaps no one would guess unless they knew the strength of the housewifely inheritance that comes of Dutch ancestry. 'Tis a strong inheritance, indeed—as quick a force in me as ever it was in my granddame whose painted eyes watch me sharply from the shadows of her deep frame, as she sits overlooking the activities and indolences of my little boudoir. International fame for preserve closets was hers in her day; and her formulas for everything that mortal man can eat are themselves immortal. So I rather fancy that she, too, had a happy garden, and joyed in its rich abundance.

It was, of course, no common vegetable-garden that I planned when I began planning it. And it was this fact that upset my usual harmony with Tully, the conservative, to whom a vegetable-garden meant nothing but rutabagas and potatoes and their time honored associates, and whose imagination had never been fired by a glimpse of endives blanched to the exquisite pallor of a bridal rose, or by a taste of sorrel purée. Why any sane mortal should want to consider anything but the vegetables in a vegetable-garden, why any one should undertake such folly as boxwood edgings, or edgings of any kind, or a clump of flowers here and there, or seats with vine roofs above them, was quite beyond the range of his empiric comprehension, and almost beyond the range of his stern toleration.

To the masonic minds of masons, it matters not how long a garden is delayed

My plan for this crowning glory of my gardening, very definite on some of its points, altogether vague on others, was conceived, I suppose, under the spell of the old kitchen-garden at "Mount-Vernon-on-the-Powtomack," as General Washington himself wrote it—long, long before I ever knew or cared a copper for any garden. Back in those dim regions of our minds where we store things, this ideal lay in waiting, all unsuspected by me. I knew, of course, that for the ugly patch of earth where the vegetables grew I felt the greatest distaste and a kind of loathing. And the fact of having anywhere on so tiny an estate a spot one tenth the size it was, of its distressing homeliness and unrelieved utility, seemed altogether unendurable. Yet its potentialities never even suggested their existence until I happened upon a view of Washington's perfectly familiar but forgotten kitchen-garden. And then and there in my mind the transformation was wrought.

MY ACCUSING ANGEL

My mind and the actual garden, however, were two widely different fields of action, as I found when I broached the matter to the non-conformist, Tully. In full justice to him I must say that it was not to the labor involved in bringing about the changes that he objected—though there would be no inconsiderable amount—for work never daunts him, and I doubt if I could propose a task so heavy that he would shrink from it. But he disapproved—how he disapproved! All the Puritan in him was in arms to condemn such folly, and all the farmer efficiency took umbrage at such waste of time—of time and material and earth and thought. The keep-the-parlor-for-company, - and -family-sit-in-the-kitchen instincts had never been so affronted since the day of his migration; and it would be impossible for me to exaggerate the seriousness of the situation.

We hardly spoke while the masons with masonic ingenuity were making themselves a nuisance to every one everywhere, in their task of erecting the brick wall which was the first step towards the realization of my plan. And then, when they were at last out and we could get in, what exasperating hours followed! I worked the measuring line myself to be sure my idea should materialize exactly; and I went about high-handedly, of course. But I felt a shallow, worthless culprit, nevertheless, in the presence of Rebuke—silent, but grim and grisly like an accusing conscience.

It is probable that in my inexperience and enthusiasm I should have gone the lengths of incalculable foolishness in mapping out a kitchen-garden, if it had not been for this restraining influence. It put me on my mettle—or it was up to me, as the youngsters would—and did—say. So I studied convenience and real efficiency as if my very soul's salvation depended upon the kitchen-garden's excelling in both. And I think the measure of my success, from every point of view, is indicated by the fact that, with less time devoted to it than had been to the old one (I demanded a strict count of the actual hours during one whole season) it supplies my household with all its vegetables, its small fruits, herbs, and seasonings, for the entire year. And there is never a week of all that time that lacks fresh fruit or vegetables.

These facts were an eye-opener to Tully; but prejudice dies hard, and disapproval based on prejudice harder yet. And while the efficiency of this kitchen-garden modeled on the earliest type of garden which we of the English-speaking race know as our own (Washington, I learned afterward, only adopted and adapted the ideals which the long ago monastery gardens gave him) is an unrivaled source of delight to his soul, Tully is too true to his type ever to permit anything more sympathetic than tolerance to mark his attitude towards the whole proposition.

WITH HERE AND THERE A SEAT

It is in reality a fine old-time garden, with a fine old-time flavor, such a garden as gentlefolk delighted in when life was simpler than it is, and gardening was gentlefolk's serious concern as well as their delight. In orderly ranks there grow in it the choicest vegetables, kept company by many a plant that many a gardener of to-day has never dreamed of putting with the vegetables, and some others that only a few folks in this part of the world have ever learned to eat. And here and there is a bit of shade and a seat where one may sit and look upon the whole to see how good it is.

(Continued on page 144)

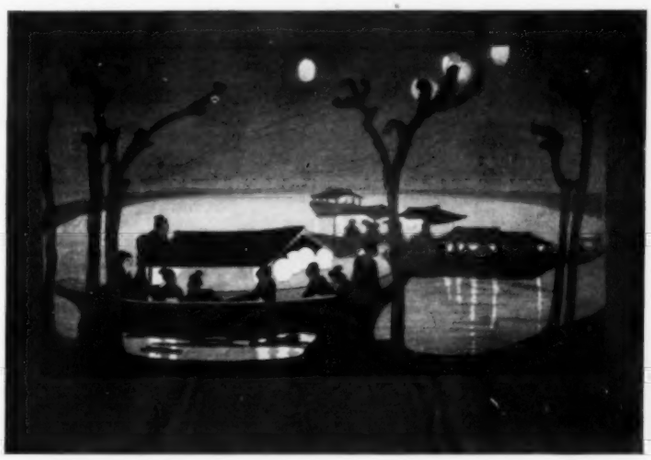
LITTLE PIECES of JAPAN

Like the Proverbial Dog in the Manger the Almond-Eyed Artists Hoard up Their Precious Knowledge and Only the Wise and the Cunning May Wrest It from Them

By BERTHA LUM

Down slippery, watery lanes of light cast from their yellow lanterns quaint Japanese figures, each topped by a yellow parasol, waver through the temple gate in the rain

If the skies are clear on the seventh night of the seventh moon, lovely Tanabata comes, clad in blue and lighted by a yellow candle, to meet her parted lover on the Milky Way



Boats "en fête" in the blue Japanese night, the river streaked with yellow light and, above, lanterns that float like yellow moons from the weird, bare branches of the trees

BEFORE I went to Japan I thought that print makers were as plentiful there as paper lanterns or kimonos. I had set sail for the flowery kingdom, solely to see these old prints, to study the art of print making as the artists of Japan practise it, and to buy a set of tools. Yet after six weeks of diligent search I had found no such shop. It was only when, utterly discouraged, I had engaged passage for home, that I finally happened upon a shop where they reproduced old prints. It was an hour spent there that gave me all the knowledge I gained at that time of the process of making Japanese prints. This shop, as a great favor, allowed me to pay $20 for thirteen tools—I was glad to get them at any price—though I found on a later trip that they were of an inferior grade, and bought fifty of the best for $5.

BOOK LEARNING

When I returned home I added to the knowledge gained in this short time by reading everything obtainable on the subject of print making, and began to make prints myself. It was not easy; the task of working the process out by myself was so hopeless that three years later I returned to Japan with the intention of working in the shops there until I had learned the technical part of print making. I had two letters of reference this time; one was to the proprietor of the print shop that sold me the tools on my former visit, and when I sailed I found his name on the passenger list. He spoke no English, but through a mutual acquaintance I showed him the prints I had made and told him what I wanted to do. He was willing to take me into his shop, but said it would be very expensive as I must work under the best printers. I decided that I would at least present my other letter before I paid ten dollars a day to work under a man who received not over seventy-five cents a day. This letter was to a prominent Japanese who had been a commissioner to the World's Fair at St. Louis, and who was well known in America and Europe as well as in his own country as a lecturer on art. He came to my hotel, was most courteous and interested, and though he was very busy, took time to bring to me one of the professors of the Imperial Art School, who made arrangements for me to work in the house of a friend who cut very fine blocks.

The next day the professor and I started early and went far into the suburbs of Tokyo, down back streets, and finally, at the end of an alley where the poorest people lived, in a very small house of four rooms, we found the man who was supposed to cut the best blocks in Tokyo. There I worked every day for two months. My teachers were in reality two apprentices of twelve years of age, for "the master" came in but once or twice a day to approve, or mostly disapprove, of my progress.

When I was ready to stop cutting blocks, accompanied by the professor and "the master," I was taken to another part of the city and presented with due ceremony to a printer. We drank tea and ate cake for a couple of hours, and all was arranged for me to begin work the next morning. I went daily for four weeks to the print shop and did no printing, but watched the man work out my ideas from the blocks I had cut. The shop was in a part of the city unfrequented by foreigners, and when I appeared at the end of the street on which it was located, it would immediately fill with men, women and children; but when I reached the house my rickshaw boy would go so near that I could slip into the door without annoyance.

A MARK FOR THE CURIOUS

We worked in a room on the first floor with only the paper *shoji* between us and the mob. All who could come near enough would wet a finger, punch it through the paper and then use the opening as a peep hole, and we could look up at any time and see a dozen or more eyes watching. The entire screen would have to be recovered each day after my departure. None of these people spoke or understood a word of English, and my Japanese was only useful in bargaining for "junk." I had no interpreter when cutting blocks, but I needed one for work with the printer, and the best one I could obtain was my rickshaw boy, who found it so much more interesting to sit on the floor and say such things as "too much blue."

(*Continued on page* 116)

Prints copyright by Bertha Lum

In Japan wee little maidens clad in a riot of colors like to the birds and the flowers fling up their paper kites and laugh when the wind fills them up till they look like fishes

WHERE CECILE SOREL IS "AT HOME"

Ten Minutes from the Comédie Française, Where This Chic and Charming Artist Reigns a Favorite, Is Her Apartment, Replete with Treasures of the Other Arts

MLLE. CÉCILE SOREL in her home is no less interesting than Mlle. Cécile Sorel in one of her delighting rôles at the Comédie Française. In the former she shows a marked preference for the works of art of the seventeenth and eighteenth centuries to which her taste has very naturally been drawn, because again and again has she been successfully cast in plays of these picturesque periods. Then it was that all the arts were cultivated and encouraged by discriminating critics, with the result that the styles which bear their stamp live and have their natural place in the homes of to-day.

"Another Marie Antoinette" is Mlle. Sorel called by her personal friends and by those who, before the footlights, appreciatively and affectionately applaud her graceful art. The portrait of her which has won her supreme favor is one painted by François Flameng and depicts her as a veritable queen of eighteenth century France.

AN AUSTERE DINING-ROOM

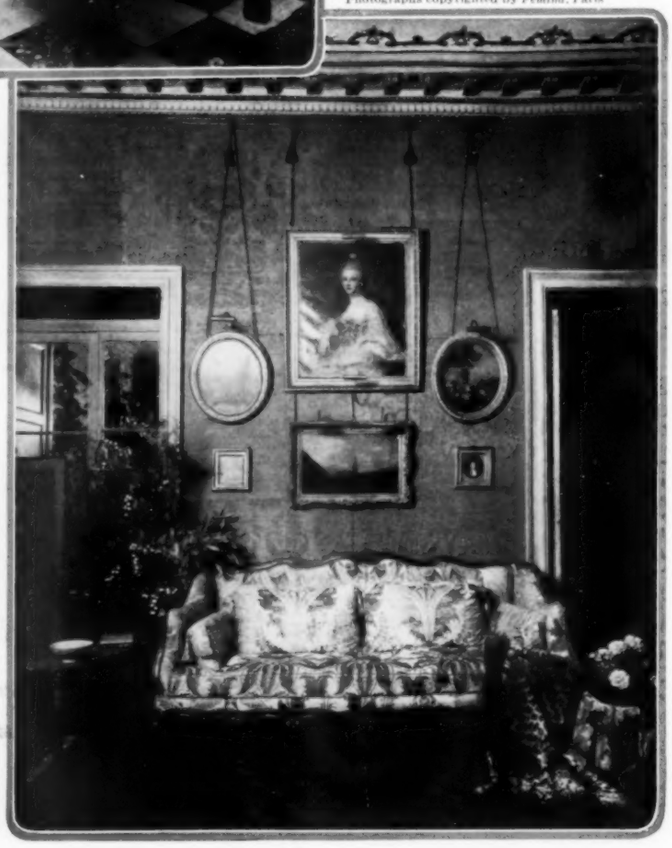
In her leisure moments, which are few, Mlle. Sorel is a frequent visitor at the museums, and the result of her studies is visible in the manner in which her home is furnished. The illustrations on this page show two views of the dining-room and a corner of the red drawing-room. Beautiful as these apartments are, in Mlle. Sorel's estimation they are never perfect, never quite finished, for she holds that, as we ourselves develop, our personal surroundings change with us and reflect our development.

The dining-room in its austerity of decoration and furnishing well expresses Mlle. Sorel's taste in decoration, the keynote to which is the formality and ceremoniousness of the period of the late Louises. The floor is inlaid with squares of yellow and white marble and spread with leopard skins. This royal pelt, a characteristic note in eighteenth century decoration, is a favorite of this actress, and is seen again and again in various capacities in her home. In the dining-room muffs of this fur are used as chair cushions or as footstools. The table, around which are constantly gathered men of letters and of affairs, is of white marble, a Louis XIV treasure from the Palace of Versailles. A yellow velours cover, hugely tasseled, conceals the stone top. At one end of the room is a marble fountain, always filled with cut flowers, whose short span of life is lengthened by the gently flowing water. At the end is a marble buffet piled high with fruits, in season and out.

THE RED SALON

The red drawing-room, one of several splendid salons, overlooks the busy traffic of the Seine, but double windows protect the interior from the dust and noises of the street below. Walls hung with red brocade and rare paintings, richly upholstered furniture, *objets d'art* of widely different periods which Mlle. Sorel knows need not clash when the pieces are wisely placed, and everywhere, everywhere flowers growing in tubs or floating in bowls—this is a summary of *le salon rouge*, and, in general, the style of the whole spacious apartment. That it presents a harmonious whole and a perfect background for its beautiful and talented mistress is because, as she herself has said, "there is as much art in creating a home as there is in making the creations which go to make that home."

Photographs copyrighted by *Femina*, Paris



Formal and stately to the last degree is the dining-room with marble floor, fountain, and table

The buffet is banked high with choice fruits, flanked by growing orange trees

Works of art that are an inspiration to their owner adorn the walls of the "salon rouge"

THE YOUNGER GENERATION

A truly party frock of shimmery pink chiffon edged everywhere with frills of blue mousseline

Showered so thick with careless knots of cherries and prim little primroses is this frock of cotton crêpe that another splash of color here or there would merge it all into one big bouquet. At elbows and waist-line, pert, narrow ruches of the material add a touch of quaintness

A frock predestined to many tubbings has a bolero so abbreviated it might almost be taken for a wide belt

Silhouetted against a wide, black velvet ribbon that almost conceals the burnt straw brim and ends in a bow with the streamers beloved of childhood, is a spray of melon colored taffeta flowers caught under a disproportionate medallion of soutache braid. This and the hat opposite from Rawak

Ever so many buttons covered in the material trim a playtime frock of blue linen belted as near the bottom as possible and frilled at the top

For those desiring patterns for the dresses shown on this page, Vogue will cut to order, for $1, patterns in any size up to twelve years of age

Nestled in the white chiffon underneath the broad, flat, floppy brim of a white chip hat weighted with a ruffle of white chiffon atop a plaited one of lace, is a wreath of chiffon flowers which matches the wreath that, with scarcely any precedent at all, is embroidered right on the low crown

CONFRONTED anew each season is every mother with the sartorial needs of the small members of her family; a problem further involved by the imperative demand for a complete change of garments as, unlike frocks for grown-ups, children's frocks must vary from year to year in size and style as well as in materials. How to dress children in accordance with the prevailing vogue, appropriately and becomingly and at the same time with the proper economy of time and expense, presents a problem often most perplexing.

The most noticeable of the new features in children's fashions are a general quaintness of style, vivid color contrasts, an utter lack of ruffles and lace, —save in lingerie dresses—a growing tendency to use cloth and silk in somber colors for even the wee girl, the reappearance of the once popular guimpe, and the use of frillings and quaint, high-waisted effects. The normal waist-line has no place in the frocks of the day.

Trimmings are but sparingly used, and the designers of the most exclusive shops seem to depend largely on narrow bands of colored embroidery, bands of material in a contrasting color, trimmed with soutache braid, buttons covered with the material, stitched bands, and similar simple and inexpensive trimmings.

VOGUE POINTS FROM PARIS

Studying the New Creations of the Paris Couturiers with a View to Detail Rather than Effect, One Discovers that It Is from the Touch of Genius Displayed in Lesser Things that Their Very Effectiveness Is Many Times Obtained

Arranged apparently without definite motive are the trimmings of a one-tone hat of "marron" tulle from Marcelle Demay. They consist of a twist of the tulle and a rosette of cock feathers half hidden under "crosse"—yet the effect is very definitely chic

IT seems odd that a maker of gowns should surpass the milliners in their own particular field of endeavor, yet such has been the case this season. Mme. Lanvin, who always shows modish hats with her models, exhibited with her gowns this spring some of the most chic and charming head-gear in all Paris. Her hats were of very shiny, tubular straw in blue, *tête de nègre*, or black, and were exceedingly small. That they were designed by Mme. Lanvin and made especially for her goes without saying. That they were a great success in Paris was evidenced by the fact that they appeared by dozens at the opening race at Auteuil. On the opposite page with the little "sweater" costume appears a typical Lanvin model of her favorite straw in blue with the upturned brim covered with blue and white striped voile. Its only other trimming is a blue and white pompon at the side front.

THE pantalet frocks shown by Chéruit and Premet were very much admired, and we shall probably see a few of these frocks later at the races. But the women of the *grand monde* of Paris never exploit novelties; they wait until they are really launched before ordering. There is this in favor of the pantalets—they look chic, and that fact will appeal to Parisians. Turkish trousers never looked chic—they always had a flavor of fancy dress. With the short skirts boots will not be worn, but pumps and strapped slippers of various descriptions. The cothurn is less popular than it was a few weeks ago.

A FROCK called by Weeks "Manon," and shown in the middle of the page, is of blue taffeta, and very quaint and simple. It shows a marked departure from the V-shaped décolleté, displaying the curve of the shoulder after the fashion of 1830. A bit of scalloped blue taffeta turns down over a shaped collar, cut in Van Dyck points and made of palest gray chiffon, and embroidered in silver thread. The closely fitting bodice, a new and interesting feature of the mode, was very becoming to the slim manikin who wore it. Over the draped skirt flare short peplums of taffeta scalloped at the edge, and two pink carnations form the corsage ornaments.

BERNARD drapes a taffeta dress up in the back and catches the drapery with rosebuds and small ostrich tips. This is a new way of using ostrich feather. Premet uses tassels of ostrich feather instead of silk. Paquin, Poiret, and Martial et Armand use deep fringes of ostrich feather as a trimming.

Refashioning from the past a quaint frock of blue taffeta, Weeks permits the corsage to slip from the shoulder in the 1830 mode, and cuts the silk in scallops and points in the manner to which this style was born

MANY of the new skirts have the placket directly in the middle of the back—even though there is no seam there. The skirt is simply slit to the necessary depth, and although it is intended to fasten invisibly it is really very conspicuous, for since the advent of the narrow skirt the placket has been placed in the middle of the front, at the side, or on the hip—anywhere except in back.

MANY buttons are used as trimmings. Premet uses small, closely set, ball buttons covered with the material of the frock, and an important feature of the new models is the row of small buttons down the fronts of the long basques of the taffeta frocks. These are usually covered with taffeta, but with the frocks of champagne and fawn colored taffeta, buttons of jet are always used. Dœuillet has proclaimed in favor of buttons of cut steel, and these appear on most of his taffeta frocks. Chéruit uses small cord buttons, or ball buttons covered with the material of the frock. And apropos of buttons it must be observed that buttonholes are no longer corded or bound, but are worked with thread. With Parisian daring, Chéruit uses two pendent cord buttons as ornaments on a patch pocket which is placed on the right side of a white batiste frock. No one but Chéruit would ever think of placing a large patch pocket on the apron front of a white batiste frock.

Crin woven like lace and embroidered with narrow crin braid is manipulated by Marcelle Demay into an odd little hat with a blue rose on the top and a cluster of pink ones at the back

Half in mourning and wholly in fashion is this small, white, picot hat with a harvest of dull black grapes tumbling over the high crown. A black faille and tulle gown and earrings and necklace of pearls complete a "tout ensemble" which has all the chic of black and white

Prepared for the whirl of fashion is a white satin hat trimmed on every side with windmill vanes of accordion plaited, white satin

White wings are folded in close succession, yet not too close, so that the bright red straw of the hat can be glimpsed between them

THE SURVIVAL OF THE TIGHT-FITTEST IS THE PRESENT CONDITION OF HAT AFFAIRS IN PARIS—JEANNE LANVIN IS INSPIRED BY THE SWEATER

Four points of black straw are drawn up like a biretta, but there is naught ecclesiastical in the four red rose bouquets that secure the points to the tiny turban

Made upon the principle of the tight-fitting, buttonless sweater of the athlete, this blue serge "chandail" costume of Lanvin's is tremendously smart for morning or country wear. True, it does button, is loose, and has semi-kimono sleeves, but think of the joy and comfort of the full, gored skirt and the jacket-blouse, trimmed with blue and white voile

SPORT AND CARNIVAL AT CANNES AND MONTE CARLO AMUSE THOSE WHO LINGER THERE TILL THE LAST COLD DAYS HAVE FORSAKEN MORE RIGOROUS CLIMES

Baroness de Vaughan, morganatic wife of the late Belgian king, is devoted to aviation. Recently while flying she escaped a serious accident

In a white cloth costume with a chinchilla collar, Mlle. Genevieve Vix of the Opera Comique descends the steps of the Monte Carlo Casino

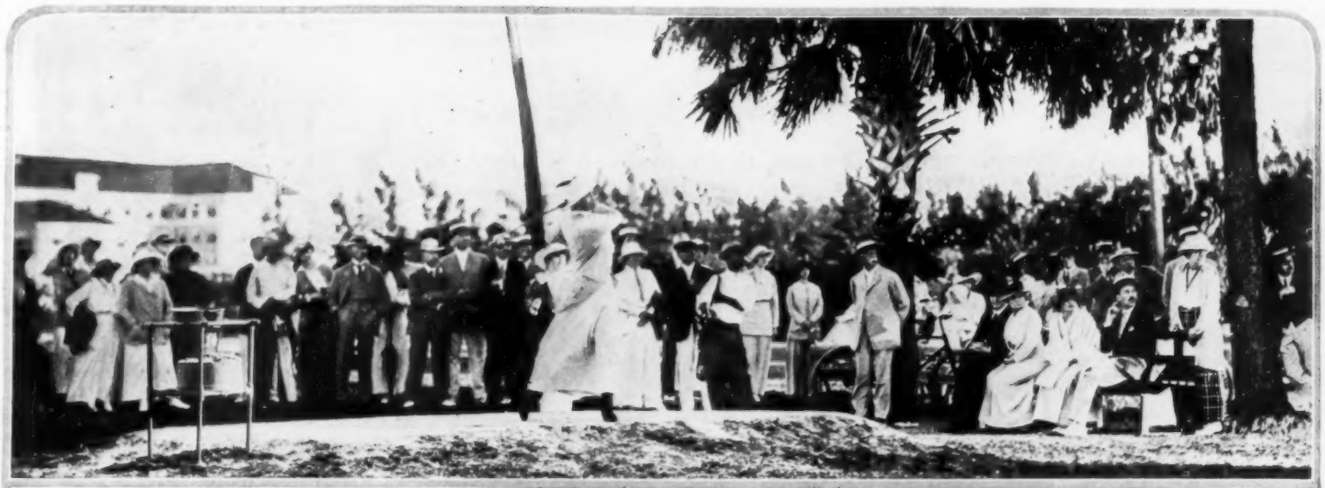
Princess Ghika (née Singer), Mrs. Kate Moore, and Princess Guy de Faucigny-Lucinge approaching the great society rendezvous at Cannes, the Golf Club

At "Tir aux Pigeons" at Monte Carlo is the Grand Duchess Anastasia of Mecklenburg-Schwerin seated between Mrs. Spencer Eddy and her mother, Mrs. Claus Spreckels, who has taken the Palazzo Del Mare, Cap-Martin

Mr. A. F. Wilding, the Australian tennis champion, and in consequence a much admired figure among the sports-loving dwellers on the Riviera, is here ready for a game with a youthful adversary, Mlle. Lenglen

M. de Yturbe riding off the Duke of Somerset in a strenuous game of polo at Cannes, which has one of the best fields in Europe for this form of sport

Mme. Korff, the Russian Baroness, was a gay participant in the picturesque fête, the Battle of Flowers, in the annual Flower Carnival at Cannes



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Miss Lillian Hyde, making here a successful drive. Earlier in the season she won fame as pitcher for the "Lame Ducks," in mixed baseball

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Mrs. John S. Phipps making a swift return. Mrs. Phipps is, in season, practically as much at Palm Beach as she is at her home in Westbury, Long Island

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That the Roman stripe may be effectively used for the bathing costume is proved by Miss Edith Adams, a popular member of the younger set and one of its chief interpreters of the new dances. She was also a pioneer in Palm Beach roller skating

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Miss Evelyn Crimmins and Mrs. Frederick K. Childs, daughters of Mr. John D. Crimmins, who this year organized the Sailfish Club of Palm Beach

THE PASTIMES OF PALM BEACH ARE MANY AND VARIED, AND SEEM LIMITED ONLY TO THE INCLINATION OR VERSATILITY OF THE VISITORS

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Mrs. Leonard Thomas and Mr. Rhinelander Stewart. Mr. Thomas is secretary of the new Sailfish Club

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Mrs. Frederick Wendell Jackson, formerly Miss Louise Havemeyer, merrily wheeling along past the Poinciana

ROME SETS *the* WORLD DANCING

From Capital to Capital, in Music-hall and Palace, the Furlana—or Softly, "la Popette"—Establishes Its Rhythmic Sway

"Le temps fait passer la danse:
La danse fait passer le temps."

TO say of the modern dance that it "makes the time go" is to do it an injustice—to describe a passion in terms of a pastime. And to say that the dance "will pass with time" would, at this present moment, appear very rash, indeed. Its unrivaled sway over the minds of men was brilliantly attested by a remarkable company gathered in Rome quite recently to witness the furlana danced by two couples, Professor and Mme. Gaby Duque of Paris, and Professor and Mme. Pichetti of the Italian dancing academy at Rome. The invitations were issued on very short notice, on Monday for Wednesday night, for Professor Duque and Mme. Gaby had come down on an express from Paris to take a few lessons with Professor Pichetti, and to get the authentic Italian music for the dance; they could stay but a short time, for their return was awaited breathlessly in Paris where they had already promised a gala performance of the new dance on the following Friday evening.

All social Rome responded to the call —diplomats, statesmen, artists, men of letters, representatives from the Quirinal and from the Vatican, and the aristocracy, "Black" and "White." (The "Blacks" are on the side of the Vatican and are for the Pope, while the "Whites" are for the Quirinal and support the King.) Marvelously enough, with some eight hundred invitations sent out, there were seven hundred and eighty acceptances. If people had other engagements they broke them, for nothing could rival in interest the furlana danced by two unequaled couples representing the two schools, the French and the Italian. The great French artist, M. Albert Besnard, who came with his wife from the Villa Medici to attend the entertainment, declared he had never seen such an assemblage of beautiful women, white shoulders, and dazzling jewels.

The Russian Ambassador and Mme. Nelidow, the English Ambassador and Lady Rodd, Prince and Princess Rospigliosi, Princess Metternich, Princess del Drago, Prince Scipione Borghese, Prince Prospero Colonna, the Marquis and Marchioness de Talleyrand, the Marquis Carlo di Rudini, M. Annarantone, Prefect of Rome, all were eager spectators, and the Spanish Ambassador to the Vatican, who was ill, sent his son and the whole staff of the embassy. The diplomats accredited to the Quirinal were there, and in fact the official representatives of practically all foreign countries, including Japan and China. And these were but few of the distinguished people assembled around the hollow square of the shining floor in the Hotel Excelsior to witness—*la furlana*.

ON WITH THE DANCE

Amidst profound silence, the wonderful exhibition began. First came the Italian couple, Professor and Mme. Pichetti, and at the end of their first dance, in the midst of the applause, the signora was presented with a bouquet tied with the Italian national colors. It was then the turn of the French couple, Professor and Mme. Gaby Duque. They came on the stage with a gliding movement, and it was evident from the first that they were dancing something much more complicated and insinuating than the simple furlana. Theirs was a combination of the maxixe and the furlana, with here and there a dash of the tango. The effect was a complete surprise and brought forth great applause and the demand for an encore. During the encore, Mme. Gaby carried the bouquet tied with the French colors with which she in her turn had been presented. And then came a call for the real tango and the maxixe, and the two couples, in their friendly contest, danced with the greatest ease and grace everything from the furlana to the Castle walk.

In the intervals, the professionals were surrounded by beautiful women eager to learn all about how it was done, and one of the first to dance with Professor Duque was the gay and blond Princess del Drago, she who surprised her guests last season by driving into her ballroom a Roman chariot drawn by two lions. Thus Rome, the fountainhead of the great furlana awakening, consecrated a whole night, until the small hours of the morning, to the triumph of the new dance.

But if the dance owes its origin to Rome, certainly Paris is its real home. There the furlana is being danced everywhere; every one is talking of it, and those who are not talking are thinking about it and wondering what it is like. Of course, it is being danced in the music-halls, and it is being tried at home preparatory for the smart *thé dansant*, though at such affairs, it is, as yet, not often attempted except by professors with a few of their brilliant pupils. In fact, if the Reverend Father could behold the different places and fashions in which the innocent and rather stately *contredanse* is being interpreted, he might put a ban on it, too.

Did the Pope tap his slippered foot gently in time to the music and say, "Why do you not dance the furlana?" or did he not? It makes little difference whether this be fact or rumor, the incident started the furlana on its way, and now it is sweeping the world like a triumphant army, and society, slyly and a bit maliciously, calls the dance *"la popette."*

IN THEATRE AND HALL

One of the many smart places where the furlana is danced with much dignity and something after the fashion of a minuet is the Pavillon de l'Elysée, which is used in summer as a restaurant, but which in the great demand of the moment has been turned into a dancing place for a select few. Mlle. Mathilde Sée is the presiding genius, and tickets are given out only by invitation, which insures a certain amount of privacy. The Duchess de La Rochefoucauld (née Mitchell), Mrs. John Munroë, M. Pierre Deschamps, Miss Ranney, Mrs. Peter Larsen, Don Louis of Spain (son of Infanta Eulalie), M. Guardabassi, and Mlle. de Lara, are habituées eagerly watched for by visitors. The hall is small and elegant, and the location among the gardens along the Champs-Elysées is ideal.

In the foyer of the Théâtre Réjane which has recently been opened for dancing, the furlana is danced much and well. The professor of the celebrated Almanos, a most graceful dancer, presides, and the music is excellent. It is one of the best places to go to see pretty women, smart costumes, and good dancing for, because of its location, it has become popular with actresses as well as with many society women. Mlle. Rachel Boyer, Mme. Géniat, Mlle. Favart, Mlle. Madeleine Carlier, Mme. Simone, M. Lucien Richemond, M. Marcel Fouquier, M. Cuvillier, M. Rodriguez, and M. de Yturbe favor this foyer dance beyond all others.

Professor Duque obtained in Rome special music for the furlana, and this with instructions for the various figures is being sold everywhere. But if any one thinks by this means to learn the furlana as it is being danced nightly at the Dancing Palace by Professor Duque and Mme. Gaby, he is deceived. Professor Duque has adapted the furlana and injected into it his own method and personality, and that makes all the difference.

At that little bonbonnière of a theatre, the Imperial, which holds only about three hundred people, but where the tickets cost a bright piece of gold, the furlana is danced with a spirit quite in keeping with that daring place of amusement; much to the delectation of the audience it becomes a sort of catch-as-catch-can.

The furlana is not new, for a search of the records of the Paris Opera reveals

(*Continued on page* 116)

M. and Mme. Gaby Duque, whose dancing is delightful because to them so evident a delight, in the fourth figure of the furlana

Mlle. Odette Bernard and Prof. Almanos, dancing in the foyer of the Réjane, at an intricate and graceful moment of the furlana

Standing with her husband, M. Duque, in the first figure of the furlana, Mme. Gaby shows her eagerness to begin the dance

SEEN on the STAGE

More Chips Off the Old Musical Comedy Block and Some Ill-Fated Plays, the Sincerity of Which, However, Is Vouched for by the Authors Who Produced Them at Their Own Expense

By CLAYTON HAMILTON

With "The Midnight Girl," a German maid who recently settled on Broadway in a flutter of abbreviated skirts, Eva Fallon plays a demure part

Miss Ruth Findlay in "The Last Resort," which tried to make incidents that happen once in a blue moon happen every night on the stage

Photograph by Geisler Studios, Inc.

Miss Betty Lee, the charming interpreter of southern songs and French "bergerettes," who has this season made many successful appearances in New York

Copyright, 1913, by White Studio

Gaby Deslys, the befeathered young dancer who has been in the public eye so much she has almost put it out, appears in "The Girl from Bond Street"

AT the head of the program of "The Last Resort," the author printed the following quotation from one of the speeches of the hero: "They will probably say such things couldn't happen—but they have happened." This play was one of the most untruthful of the entire season. It exhibited a travesty on life. The public decided emphatically that "such things couldn't happen," and the piece was soon withdrawn. There would be no reason for submitting it to critical analysis, were it not for the fact that the misconception which led the author into error is one that vitiates the work of many of our other playwrights. This is the misconception of confusing fact with truth and assuming that anything which has actually happened may be made to seem real upon the stage.

In one of Stevenson's letters to Barrie there is a sympathetic criticism of "A Window in Thrums" which closes with the following remonstrance: "Thomas affects me as a lie—I beg your pardon; doubtless he was somebody you knew; that leads people so far astray. The actual is not the true." The surest way of lying is to repeat actual facts which are so unusual that they are not representative of reality.

This principle is recognized by every one who understands the processes of art. Facts are of importance to the artist only in so far as they are significant of some underlying and abiding law of life; and a transcription of actual occurrences will fail of the purposes of art unless the incidents are evidently representative of such a law. The artist, in examining an incident from life, does not content himself with asking, "Did this actually happen?" but proceeds to ask the more important question, "Is this event illustrative of what is likely to happen in the great majority of cases similarly constituted?" Art can not content itself with the merely possible; it must deal, instead, with what is clearly probable; and, of course, the highest art aims always to illustrate the inevitable.

The typical "Broadway Jones" with Miss Malvina Longfellow in the cast is just now making himself at home in London

"THE LAST RESORT"

"THE LAST RESORT" was written by George Scarborough. It was declined by several managers, and it was finally produced at the author's expense, with money that had been derived from his two successful melodramas, "The Lure" and "At Bay." It is evident that Mr. Scarborough must have believed that "The Last Resort" was worth producing; and since its preposterous untruthfulness can not be ascribed to insincerity, it must be ascribed to the author's inexperience in the processes of art. He must honestly have believed that anything that has happened in life can happen in the drama.

It was the purpose of the author to expose that corruption of the judiciary which he apparently regards not as an exception, but as a rule, in the courts of the United States. To this end, he collected isolated instances of judicial corruption from different places and from different times and dumped as many of them as possible into the three acts of his melodrama. But, thus assembled, these instances controverted the logic of character and reduced each other to absurdity. Again, the author seems to have thought that he would make his attack upon the judges more emphatic in proportion as he made his melodrama more theatrical; but by screaming—so to speak—at the top of his voice he merely called attention to the fact that what he was saying was essentially untrue.

The hero is an upright young lawyer who deems it his mission to reform the judiciary. In the first act he is about to try a civil suit before Judge Prendergast. Just as the jury is filing into the box, a young woman who is a newspaper reporter whispers to him that she had once heard in her home town that Judge Prendergast was dishonest. Acting at once upon this hearsay evidence, the hero stands up in open court and denounces the judge in a tirade that sounds like an editorial in the yellowest of evening journals. A heavy fine is imposed upon him, and he is committed for contempt of

Laurette Taylor: at the left as one of "the dupes," a character out of harmony with public sentiment in regard to her as Peg o' My Heart, which she has played six hundred times running. In the middle she is Doleen Sweetmarch, the heroine of the happy little comedy, "Just as Well"

By being at her best as Jenny in her husband's "Happiness," Laurette Taylor shows him also at his best

court. Mr. Scarborough would probably assert that somewhere, at some time, an attorney has denounced a judge in open court, but he fails to convince us that a great lawyer would do so without first investigating the evidence against the judge.

The case of the hero is carried to the Appellate Court. Any sane observer of the first act would rule that, whether or not Judge Prendergast was dishonest, the hero had been guilty of contempt of court; but the author argues that the Appellate Court can not sustain this verdict unless the majority of the judges are bribed. So a corrupt political boss strolls into the private chamber of the judges and proceeds to order them about. He even dictates the opinion which they must render on the case. There are only three judges in this court. Two of them suscribe to the boss's dictation; but the third, who is the Chief Justice, meekly protests against this procedure. Thereby we know him to be an honest man.

At this moment, somebody unlocks the telephone booth and discovers the young newspaper woman, who has taken down in shorthand all that has been said. How did she get there?—Her explanation is very simple. At one o'clock in the morning she had scaled the outer wall of the building (there seems to have been no fire-escape) and entered the window. She is to be congratulated on this acrobatic feat, especially since she is wearing one of the tight-fitting skirts that are now in fashion. During the night she had installed seven dictographs in the room. She is explicit about the number; there are seven—no more, no less. But apparently she neglected to bring along seven men to listen at the dictographs, since no evidence has been collected by them. She had locked herself in the telephone booth and remained there till ten in the morning. Evidently nobody ever telephones before ten in this establishment. The corrupt judges now try to snatch her notes away from her. She screams aloud; and in pops the hero, just in time to save her notebook. He is under arrest at the moment, but is allowed to run around the building and dash into private rooms. The heroine is now arrested on a charge of burglary; and the corrupt judges proceed to sustain the conviction of the hero for contempt of court.

But the last act is by far the funniest of the three. The scene is in the cell of the hero, who is serving his term for contempt of court. Since his conviction, he has been nominated for governor of the state by an independent party; and we feel it in our bones that he is going to be elected. We wonder a little how he is going to get out of jail in time to take the oath of office; but we have the author's assurance that convicts have been ushered directly from their cells into executive mansions. This particular cell is a comfortable place. It is as large as a court-room. The secretary of the hero is allowed to live with him; and all sorts of people keep popping in to pass the time of day. It is now Election Night. The corrupt political boss—who has nothing to do at headquarters—looks in to assure the hero that he will never get out of jail; but, though most of the returns are in by this time, the boss has no idea of how the election is going. The hero's secretary, who can go and come when he pleases, never thinks of such a thing as stepping out to see if the hero has been chosen governor; but the news is flashed upon a wall of the cell by a stereopticon that has been elaborately rigged up in the street outside and trained through the barred window. Just beyond the door of the cell, the heroine is being tried for burglary. We think it a little odd that a criminal trial by jury is being conducted on Election Night; but, of course, the author has assured us that these things have happened. There is no evidence against the heroine, but the jurors convict her of burglary—probably because they are in a hurry to get out into the streets and buy tin horns. Instead of being taken to her own cell, the convicted heroine is brought in, handcuffed, to call upon the

(*Continued on page* 84)

Miss Hazel Hall, who makes her début in the chorus of "Sari"—distinguished for fashions which a line of the play itself characterizes as "very bad taste but very good form"

Scene between M. Fontana and Mme. Bori in "L'Amore dei Tre Re," by Montemezzi, said to be the strongest Italian opera since Verdi died

Mme. Alda and Mr. Althouse, who made the meager most of the orchestral daubs Victor Herbert has strung together and called "Madeleine"

Miss Geraldine Farrar, who plays five parts in the nebulous mixture "Julien," an early work remolded for the lyric stage after Charpentier's creative fires were banked

Copyright by Mishkin, N. Y.

Mary Garden did nothing to save "Monna Vanna," and the Philadelphia-Chicago Company was equally unsuccessful with its other novelty, "Don Quichotte"

TO SIX NEW OPERAS HEARD IN NEW YORK CITY FOR THE FIRST TIME THIS SEASON, THE METROPOLITAN CONTRIBUTED FOUR, AND THE PHILADELPHIA-CHICAGO COMPANY TWO; ONLY TWO SUCCEEDED

Miss Case in the arms of Mme. Ober, "Der Rosenkavalier," who in Strauss's opera impersonates a woman representing a man disguised as a woman

Copyright by Dover Street Studios, Ltd., London

The working model made by the sculptor, Prince Paul Troubetzkoy, of Lady Constance Richardson shows how the dancer has developed her muscles in length and symmetry, not in bulk

Photograph by Arnold Genthe

Lady Constance Richardson, the Englishwoman, pauses here, leaf-green draperies still, in a dance that breathes of the outdoors where she, unlike most dancers, learnt graceful freedom of motion

In the upper left corner poses the Russian dancer, Mme. Napierkowska, whose smiling charm and charming smile has caused the suicide of at least four admirers—at least so said a disapproving Italian paper. Thereupon the dancer brought suit and won and smiled

In the lunette is pictured Mlle. Kranil, the Egyptian who is making a Paris success in her native dances. For this, the Slave Dance, her chains are of gold, and they and her costume were made by Poiret

Paul Swan, the American dancer, who has been likened to a young Greek god. Nor is Terpsichore the only muse he follows, for he is a portrait-painter, and four panels of Mme. Nazimova in one of the New York theatres bear his signature

MEMBERS OF THAT PRESENT WORLD COMPANY OF DANCERS IN WHICH EACH MAY BE A STAR; IT RESTS WITH THE POWER OF EACH ONE'S INDIVIDUALITY, FOR AUDIENCES HAVE RARELY BEEN MORE RECEPTIVE

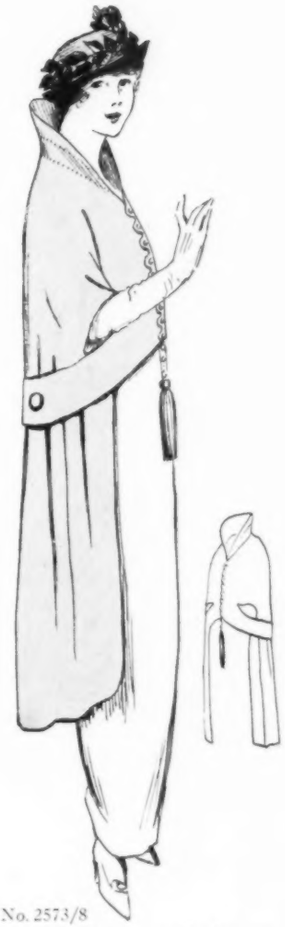
THE VOGUE PATTERN SERVICE

Gowns for Morning or Afternoon, According to the Material in Which They Are Developed—A Coat-Cape from a Paris Opening Already Appears in Pattern Form

WHAT to wear over the frock? This question ofttimes determines whether we shall select a suit or a frock, for although the suit is unquestionably smart for street wear, indoors the frock is far more attractive than the suit. This season, the cape, fashion's latest revival, solves this problem of a wrap in the most satisfactory manner. Many and varied are the models shown, but preference may be given to such a model as No. 2573/8. It was much admired at Auteuil, and at once was sketched and sent over to us. A great advantage of this wrap is that it may be used for many occasions, for it may be made with equal effect of taffeta, gabardine, satin, or *velours de laine*. It was of the last material that the original model was made. The front is fastened with metal buttons and through clever designing the slashing forms a belt which buttons across the back.

Chéruit, as well as a few other of the Paris houses, has shown her latest designs, as in Nos. 2574/8-2575/8, with a tunic which reaches nearly to the shoe tops. This pattern displays also the much talked of capuchin hood collar, and gives innumerable opportunities of combining different materials. The surplice revers, which merge into a girdle and bow at the back, and the long tunic are all made of black taffeta, while the blouse and straight underskirt are of blue gabardine. The collar and vest are of sheer, white organdy.

Patterns for the designs on this page cost 50 cents each for waist or skirt, except No. 2573/8, which is $1. Sizes, 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 2573/8

The loose grace of the cape with the arm freedom of the coat are commendable points of this product of the Paris openings

Nos. 2574/8-2575/8

A replica in pattern form of two spring favorites of Chéruit—the capuchin hood and the almost hem-deep tunic

Nos. 2477/8-2478/8

A double tunic which makes possible the effective use of two materials

Nos. 2404/8-2405/8

Soft crêpes are most effective when draped in long, puffed tunics and simple blouses

Nos. 2475/8-2476/8

For perfect success taffeta is the fabric for this bustle-like, Watteau drapery

Nos. 2322/8-2323/8

A plain material makes this a morning model; figured, an afternoon

Nos. 2392/8-2393/8

A model which permits of much variation in the prominent chemisette

Nos. 2356/8-2357/8

The coat effect, like this version of it, is noticed in many of the new models

Directions and material requirements come with each pattern

CLOTHES THAT MAY VISIT THE TUB

Patterns for the Separate Blouse, the Separate Skirt, and the Whole Suit, Which Can Find Sensible Expression in Wash Materials

No 2282/8
Made of a striking materiel, this tunic would make a costume, though the skirt be of the plainest

No. 2484/8
An exact copy of a Parisian blouse admired for its simplicity and adapted to striped materials

THIS season, wash fabrics, especially those to be used for suits, are most attractive. For making up such models as those illustrated here, cotton duvetyn and damask are suitable. Nos. 2384/8-2385/8 could be effectively developed in dark blue, with the waistcoat of Roman-striped golfine, and for linen or crash Nos. 2487/8-2488/8 offer an excellent model, which in sulphur yellow with a collar of cream colored batiste and a crushed girdle of old-blue would be charming. Tussur linen, to be recommended for its splendid wearing qualities as well as its beauty, looks much like a heavy silk, has a high finish, and launders beautifully. For such a material Nos. 2380/8-2381/8 form a pleasing model and in Havana brown with collar and waistcoat of striped or plaid éponge would be most successful. This éponge is much admired for the sports skirt, and Nos. 2569/8 and 2570/8 are models that will meet every requirement of good taste and practicality. The separate blouse of striped linen is one of the spring's novelties, and No. 2484/8 is suited to this material. This model also lends itself particularly well to another of the season's fancies—the striped blouse with a plain white yoke.

In ordering waists, the size is determined by the bust measure. In ordering skirts, present styles demand that one be guided by the hip rather than the waist measure

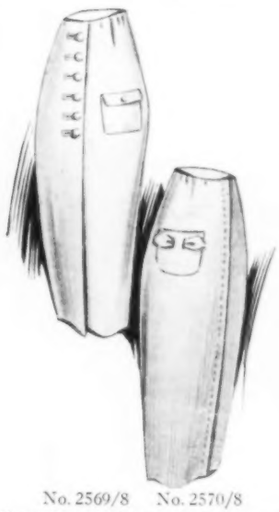
These patterns cost 50 cents each for waist, coat, or skirt, or $1 for complete costume; 34 to 40 inch bust. Address The Vogue Pattern Service, 443 Fourth Ave., N. Y.

Nos. 2384/8-2385/8
A suit may be rendered gay by a set-in vest of Roman-striped golfine

Nos. 2487/8-2488/8
The simple, straight lines mean that this suit can be presentably laundered

Nos. 2380/8-2381/8
Linen, serge, or oriental silk suiting suggest themselves for this model

No. 2464/8
Soft ruffles of chiffon or crêpe are doubly becoming when used with velvet bands



No. 2569/8 No. 2570/8
Scant in material, severe in cut, and perfect in fit is the wash skirt of the summer sportswoman

No. 2551/8
Cut in kimono fashion with a soft, rolling collar, this model is simplicity itself

Directions for making and material requirements come with each pattern

PATTERNS FOR SUCH DETAILS AS THE MODISH COLLAR, TUNIC, SLEEVE, OR WAISTCOAT, WILL SMARTEN AN OLD GOWN AND SATISFYINGLY REVEAL THE DATE OF A NEW ONE

No. 2424/8A
A sleeveless waistcoat pattern which includes No. 2424/8B for 50 cents

No. 2424/8B
This waistcoat and the one opposite are sold as one pattern for 50 cents

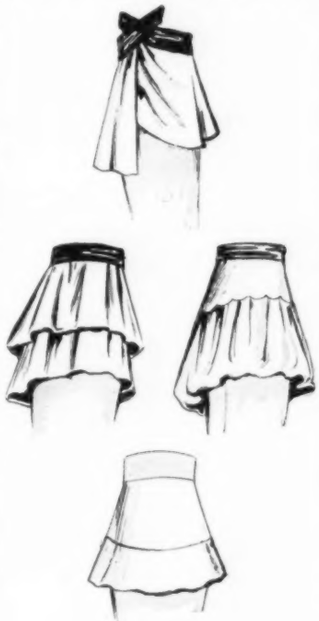
No. 2518/8
A vest-like girdle, and attached to vests, three new collars—all included under one number for 50 cents

No. 2561/8
A sleeveless bolero and a kimono blouse are sold for 50 cents

No. 2556/8
A blouse cleverly made for the three-piece costume; 50 cents

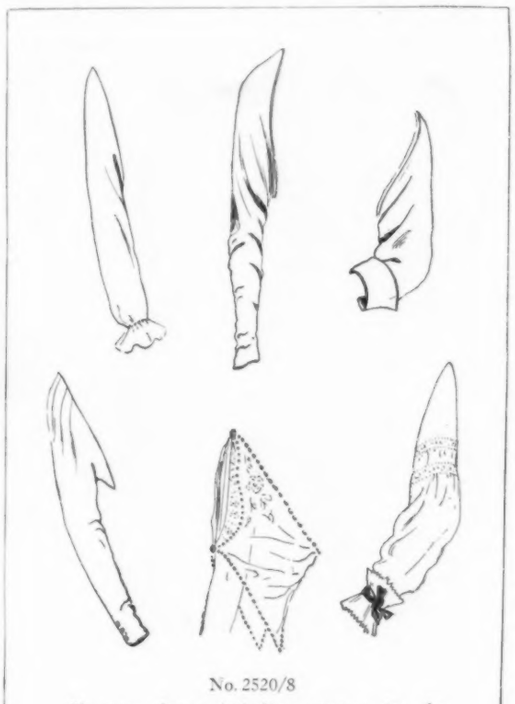
SUCH a pattern as No. 2518/8, which includes three models of the new collars, can be of immense value. By such a collar or vest, a new and dainty touch may be given to a gown which, though a bit passé, still has possibilities; and No. 2524/8, which includes four different styles of tunics, can likewise be of great service in adding an unusual touch to a gown that will lift it out of the ordinary. A tunic is, moreover, a clever way of hiding the wear and tear of a skirt which is most apt to show on the hips and front. Nos. 2520/8 and 2415/8, each number including six different models, show the best and newest sleeves. Another clever adjunct for freshening up the blouse or frock is the sleeveless coatee as illustrated in No. 2561/8, which can be so easily made to give the effect of a costume by having it of the same color or material as the skirt with which it is to be worn.

No. 2415/8
Sleeves which may be used to rejuvenate dresses of a past season; 50 cents, six styles



No. 2524/8
Four variations of the tunic are included in this pattern for 50 cents

Order from the Vogue Pattern Service, 443 Fourth Ave., corner of 30th St., New York City



No. 2520/8
Six new sleeves including patterns for the bishop, the raglan, and an angel sleeve; 50 cents

Directions and material requirements come with each pattern

No. 2576/8
Sizes, 6 to 12 years

No. 2532/8
Sizes, 4 to 8 years

No. 2534/8
Sizes, 4 to 8 years

No. 2460/8
Sizes, 2 to 8 years

No. 2459/8
Sizes, 2 to 8 years

No. 2562/8
Sizes, 2 to 8 years

PRACTICAL, JUVENILE ADAPTATIONS OF THE PICTURESQUE CLOTHES OF ANOTHER CENTURY

A QUINTET OF PRETTY MODELS SELECTED FROM VOGUE'S NUMEROUS LINGERIE PATTERNS

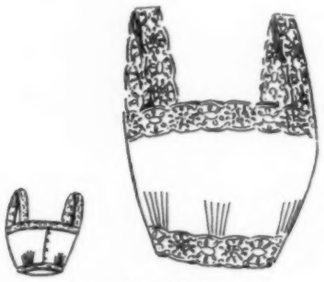
CHILDREN as well as grown-ups have borrowed from a more picturesque period for their most novel effects. The result is an interesting group of dresses and suits such as those illustrated on this page, where an odd little smock and David Copperfield suits depict another age in a picturesque but entirely practical manner. Frocks suitable for school or play should be made of durable, fast colored linen or ginghams, which this season come in particularly attractive stripes and checks. A plaid and a plain éponge would make up admirably in No. 2576/8, with the sash of linen. One of the simplest play dresses is No. 2534/8, which can be slipped on over the head.

No. 2463/8
Sizes, 6 months and 1 year
A new layette for the first short clothes. Directions for making and the amount of material required for each garment come with the pattern. Price, complete, 50 cents

Patterns for the designs shown on this page cost 50 cents each, except No. 2526/8, which costs $1. Sizes for underwear, 34 to 40 inch bust. Order from the Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., N. Y.

No. 2525/8
Nightgown in kimono cut finished with ribbon run into bands

No. 2419/8
This slim combination may be fastened in front or in back



No. 2217/8
A dainty brassière which gives graceful lines to the average figure

No. 2526/8
A graceful mystery of draping charming in oriental crêpe or chiffon

No. 2010/8
A combination that is pretty, practical, and easy to construct

Directions and material requirements come with each pattern

Paris Modes for Summer—Reproduced by GIMBELS

A—Morning Frock of Corded Voile, $30. The simplicity of this dress is accentuated by its graceful lines. Irish crocheted lace collar in white and gay colors—the dominant note is in tango, green or ruby to match the silk girdle.

C — Afternoon Dress of Taffeta, $35. This has the new peasant bodice with inset folds of tulle and frill of shadow lace. Draped skirt and the new bustle sash. Navy and green taffeta—or changeable combination of these colors.

B—Dancing Dress, $40. Copy of a new Premet model—plain net, with overskirt of embroidered net, edged with taffeta to match bustle drapery, girdle and folds on bodice. The overskirt is caught up in a quaint way in the back. The taffeta is in numerous changeable effects.

B—Back view

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Broadway and Thirty-Third Street, New York

C—Back view

TRANSPARENT TULLE OVER TRANSPARENT CHIFFON AND UNDER TRANSPARENT LACE RESULTS IN DAINTINESS EXTREME, AND JUST SAVED FROM TRANSPARENCY BY TUCKS AND PUFFS AND BOWS

Row upon row of lace and row upon row of tucked tulle running at odds and evens, with an occasional row and a more occasional bow of pale colored ribbon, make the diaphanous negligee. Contributed by Martial et Armand

The contour of a woman's head is outlined by frills of lace edging the two sections of embroidered tulle which, tied beneath one ear, form this super-feminine helmet

Tulle, favored for the garments of the boudoir, is used in this quaint, crêpe de Chine negligee, for the de Medici collar and the puffed sleeves edged with pearls. Lace embroidery and emerald green moire are assembled into a hood-like cap

The modish woman can not quibble over a chemise that is made of pink chiffon lightly trimmed with diagonal bands of puffing and cream lace

Allover Valenciennes lace in a fern pattern with a bit of pink ribbon as a support makes a chemise that is negligible except for its beauty

One of the smartest of these frivolous follies is made of tulle tucked here and there for opaqueness, and a saw-toothed panel of exquisite lace

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E11—White outing skirt in fine quality novelty ribbed cordeline. $5.00

E12—Blouse of white Argentine crêpe, with hemstitched epaulette shoulder, collar and vestee of organdie, and black satin ribbon around neck. $7.50

E13—White corduroy skirt with smart belted effect and patch pocket. $5.00

E14—Blouse of Georgette crêpe, hand-embroidered. Vestee of fine white embroidered net, new collar of lace. In apricot, white and absinthe. $16.50

E15—Smart composè taffeta skirt, showing an embroidered pattern tunic on plain taffeta. In black only. $14.75

E16—Blouse of crêpe de Chine, new Russian shoulder and revers, with silk tassels and ivory buttons. In maize, apricot, flesh and white. $5.75

E17—Extra fine quality skirt of men's wear serge, custom tailored. In navy and black. $7.50

E18—Blouse of white imported crêpe. Yoke of novelty crêpe. Gladstone collar of white organdie. Finished with amber buttons and black tie. $8.75

E19—Fine quality white eponge skirt, as pictured. $5.00

BLOUSES IN SIZES 32 to 42. SKIRTS IN SIZES 32 to 42

FIFTH AVENUE **At Thirty-Fifth Street** **NEW YORK**

SEEN *on the* STAGE

(*Continued from page* 74)

hero. They proceed to a mutual confession of love. Then in walks the honest old Chief Justice. He has been reelected to his office, and he tells us that he is now in a position to fix up everything as it should be. He will get the hero out of jail in time to serve as governor; he will get the heroine out of jail in time to attend his inauguration; and he will even go so far as to marry the hero to the heroine.

"WHAT WOULD YOU DO?"

SCARCELY less untruthful was a play called "What Would You Do?", by Augustin MacHugh. This piece was also produced at the author's own expense, after it had been declined by many managers; and the sad fate of these two misguided enterprises leads us to wonder why a merciful Providence should have neglected to endow some of our young playwrights with a faculty for self-criticism. Both these authors had previously written plays which had succeeded, and it seems a pity that they should have been deluded into investing their own money in plays so utterly untrue to life that they were bound to fail.

"What Would You Do?" started out sensibly enough as an imitation of Mr. Eugene Walter's melodrama entitled "Fine Feathers," which is by no means a bad play to paraphrase; but as soon as Mr. MacHugh ventured to become original, he proceeded to become preposterous.

The hero is a young bank clerk with a small salary, and his wife wants more money. She would like to dress well, in order to fluff about with a multimillionaire whom she has met. So she makes her husband gamble on the stock exchange, in accordance with tips that are furnished by the multimillionaire. At first the husband wins—which is what the multimillionaire desires. Then he steals $50,000 from his bank, and loses it at one fell swoop—which is also what the multimillionaire desires. For the multimillionaire is a dark devil, who is subtly scheming to get the fluffy little wife away from her bank clerk of a husband.—This is, indeed, a wicked world, and heaven knows what would become of women if they could not, by going to the theatre, acquaint themselves with all the snares and pitfalls set by men.

The hero is now in a fix. What is he to do? . . . He tells his troubles to his best friend, who is a muckraking magazine writer. This fellow knows more about Wall Street than the multimillionaire himself, and the only reason why he writes magazine articles instead of making millions is that he is too honest to engage in business. As he has stated in the first act, he prefers to expose abuses rather than to profit by them. Let us call him, for convenience, the Soul of Honesty. At the crisis of the play, the Soul of Honesty advises the hero to steal a few hundred thousand more from the vaults of the bank and to keep on gambling until he beats the game. The hero acts on this advice, and in an incredibly short time finds himself $300,000 to the good. He replaces the stolen securities in the bank, and goes home with his winnings in his pocket.

The multimillionaire is making love to the hero's wife at the moment when he enters, and this makes him wonder what will be the use of all his winnings. He offers the $300,000 to his wife, after telling her that it is tainted money; and when she accepts it, he says that she is not an honest woman and throws her about the room. This is one of those scenes that "teach a noble moral lesson."

The hero retires to New Jersey to feed chickens on a five-acre farm. His wife decides that she does not want the tainted money, after all, and returns it to him. Thereby we perceive that she is a repentant woman and will surely come back to her husband's bosom at the final curtain-fall. But the hero does not want the money either, and neither does the Soul of Honesty. What will the hero do with it? . . . For some time we are kept waiting in suspense for an answer to this poignant question. Then the hero decides to spend it on a Home for Crippled Children, to be erected on a hill adjoining the five-acre farm. It never occurs to him that people may inquire how an ordinary bank clerk ever came to have $300,000 to give away to a charitable institution. The Crippled Children having been provided for, the repentant wife returns, and the humble pair live happily for ever after on the little farm.

LAURETTE TAYLOR'S MATINÉES

THE danger of the theatrical profession seems to be that its practitioners are likely to be driven temporarily insane by the success of a play or two. It is, therefore, reassuring to record that the signal success of Mr. Hartley Manners and Miss Laurette Taylor with "Peg o' My Heart" seems only to have spurred them on to earnest efforts to broaden their respective arts. As a mental relaxation from playing Peg incessantly, Miss Taylor has lately instituted a series of Friday matinées, at which the bill is made up of three one-act plays by Mr. Manners. One of these little plays is negligible, but the other two contain the cleverest comic dialogue that this author has yet written. Miss Taylor appears to advantage in all three pieces, and the parts that she impersonates are so divergent as to call for a considerable exercise of versatility. Excellent acting is also afforded by several of the members of her company—notably by Violet Kemble Cooper, H. Reeves-Smith, and Hassard Short.

"Just as Well" is described by Mr. Manners as "a twentieth century romance." The action passes in a morning-room in Lady Sweetmarch's town-house in Mayfair. The heroine is an aristocratic young lady who is engaged to marry an aristocratic young man. The imminence of the wedding is indicated by the fact that the morning-room is filled with costly presents, many of

(*Continued on page* 86)

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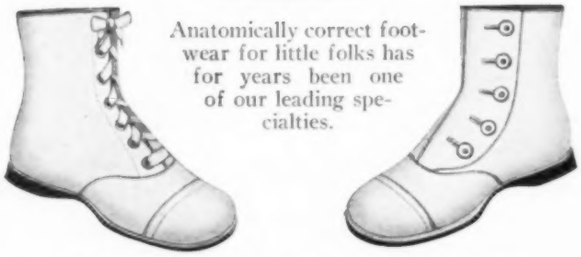

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27 West 46th Street Just off Fifth Avenue **New York**

SEEN *on the* STAGE

(*Continued from page* 84)

which the aristocratic young lady is happy to receive. But it occurs to her at this belated date that she does not really love the aristocratic young man. What she desires is romance; so she wonders if it might not be more lyrical to marry some one else, and even decides upon a victim. The aristocratic young man now comes to call upon her. To him also it has recently occurred that it might be more romantic to marry somebody he really loved, and he has selected an available young lady to serve as his partner in romance. The hero and the heroine now proceed, by mutual consent, to break off their engagement; but, as soon as they have set each other free, each of them begins to pick flaws in the partner that the other has selected. After they have torn their respective lovers into shreds, they wonder if it might not be "just as well" to marry each other after all. At any rate, this procedure would relieve them of the necessity of returning the wedding presents, many of which seem to be worth keeping. Both of them have already had enough of their incipient romances, and they arrive at a reconciliation which is notably unsentimental. The dialogue of this little comedy is brightly written, and the fun is increased by the fact that the hero stammers and the heroine speaks with a fashionable lisp.

The scene of "Happiness"—which the author calls "a study"—is set in Mrs. Chrystal-Pole's apartment in New York City. Mrs. Chrystal-Pole is a rich and languid widow who is bored beyond the point of tears because she has nothing to do. She seems no longer capable of any emotion or of any interest in life. She has a friend, named Philip Chandos, who also looks upon life with ineradicable weariness because he has been brought up by a rich father to a life of idleness. A new gown is delivered to Mrs. Chrystal-Pole by a shop-girl called Jenny, and as this girl proceeds to unpack the gown, she begins to prattle about herself and her interest in life. A lengthy conversation ensues between these two contrasted women. They compare notes and interchange opinions; and it becomes evident that the lot of Jenny is much more fortunate than that of Mrs. Chrystal-Pole. We foresee that the future association between these two oddly mated friends will be beneficial to both of them—that the shop-girl will rewaken the languid widow's interest in life, and that Jenny will have reason to consider the other as a benefactor.

The third play upon the program is an allegory entitled "The Day of Dupes." The scene is here set in the boudoir of a courtezan. She invites an artist, a politician, a financier, and a litterateur to visit her simultaneously; and after they have gathered at her bidding, she lectures to them at length about the vanity of their association with her. She tells them that they have been her dupes, and she has been their dupe; and she sends them all away with a declaration that she will never see them any more. Nothing that is said during the course of this moral preachment would indicate that the author had a message to convey to a waiting world; and since the piece is not at all dramatic, the reason for its production is not so evident as in the case of the two admirable comedies which precede it upon the bill.

"SARI"

THE trouble with most so-called "musical comedies" is that they are neither musical nor comic; but "Sari" must be acquitted of the first of these accusations. The music of this Hungarian operetta, by Emmerich Kalman, is exceedingly melodious, and much of it is a luxury to listen to. On the other hand, the plot is utterly commonplace and the lines are not at all laughable. The only element of comedy that is apparent in the performance is injected into it by the personal antics of a couple of the performers.

The first scene, which is set in the courtyard of a house in Hungary, is pleasant to the eye, and the picture is enriched by the colorful and charming native costumes which are worn by the performers. But in the second scene, which depicts a ballroom in Paris, we encounter many of those lapses from good taste which nearly always impede the pleasure which might be derived from this type of entertainment.

PARIS *to* MONTE CARLO

(*Continued from page* 32)

While lunching at Negresco's in Nice, I saw a very pretty frock of striped taffeta worn by a young Russian who came up on the terrace with some friends. It is shown in the same sketch with the *chandail* costume on page 29. Soft black taffeta with a satin finish was combined with black taffeta striped in yellow and green. The skirt was caught up in the back, but instead of having a bustle effect, it hung rather straight under the flaring skirt of the coat. The rippling basque of the coat and the yoke and sleeves were of plain taffeta. The skirt, the back of the coat, and the shirred fronts were of striped taffeta. The coat fastened directly in front with jet buttons, and a very chic touch was given by the flaring collar of white batiste.

The very jaunty little hat worn with this costume came from Monte Carlo. It was of a coarse, white, unglazed straw, and was trimmed with two artistic wings which never grew on any bird, but first saw the light of day in the shop of some clever little modiste. They were of small white feathers flecked with red, and were posed at a fetching angle.

Tiny birds' wings are still much used on hats. A certain modiste who had great success with a toque of violets studded with tiny purple wings, made a muff to match it, and this attracted much attention at one of the race meets. Very popular are the hats which are trimmed with flocks of sparrows or other small birds. These flutter over crown and brim in a most lifelike way. But occasionally one sees hats trimmed with birds that are hopelessly dead, are, indeed, laid on the flats of their backs with their small feet sticking up in the air. A hat thus trimmed is most suggestive of a platter of reed-birds-on-toast, but a pair of flashing eyes and a row of sparkling white teeth underneath soon make one forget the restaurant value of the hat.

The newest wrinkle in millinery is a toque no larger than your two hands, and made of the coarsest straw that has appeared in years. It has a varnished surface and comes both in black and brilliant colors. It is perched low over the brow, is tilted rather high in the back, and is trimmed with a single shaped quill which rises to a ridiculous height. A toque of cerise straw trimmed with a cerise-and-black quill was worn by a smart little Canadian who launches many of the French modes. It is sketched on page 30. She wore a costume of fine white serge under a cape of *velours de laine* which just matched the cerise straw of her hat. E. G.

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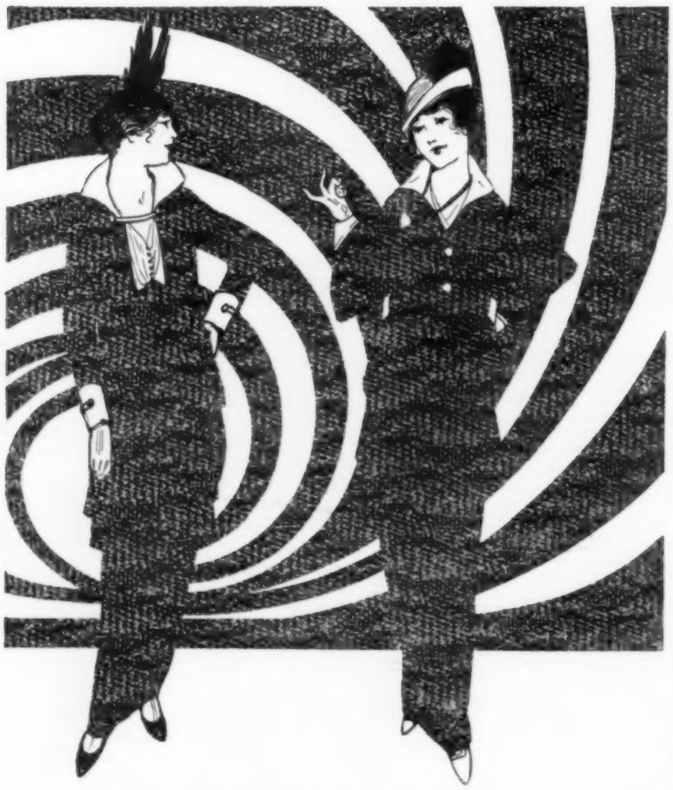

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SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page* 51)

French gown or a good copy of one, if made of good material, requires but little alteration a second season and as a rule wears well.

Economy should be practised by having separate blouses, negligees, and the less important house dresses, whether for morning, afternoon, or evening wear, made by a small dressmaker. These, however, may be distinctly smart if judgment is used in the selection of the models and materials. Only those of simple lines, beyond a doubt within the scope of the dressmaker, should be attempted. As style depends mainly on cut, the Vogue Pattern Service can be of very real help, and the models illustrated on pages 51, 52, and 53, are cut at a special price in all stock sizes, 34 to 40 bust measure, at one dollar for waist or skirt and two dollars for complete costume. The regular stock patterns are 50 cents each for waist or skirt, and one dollar for full-length garments.

A CONTINUED ACCOUNT-BOOK

The policy of dress outlined in this article would, of course, have to be adjusted to individual needs, but it may be followed at a minimum cost of five hundred dollars a year, or a little over forty dollars a month. To follow out this program, however, money would have to be saved during the between-season months, and a very important point, therefore, is that the woman who wishes to dress on such a limited income should keep an account-book showing just what each item of dress costs. In this way, if more is spent on one thing than is necessary, the mistake need not be repeated. If such an account-book is carefully kept each season, it will form a very reliable guide-book.

The models illustrated on page 51 are all suitable for morning wear, while those shown on the two pages, 52 and 53, have been designed for wear in the afternoon and evening. The models sketched on page 51 may be evolved by the small tailor or dressmaker, or suggestions may be gained from them in regard to the remodeling of old things. The tailored suit with the long tunic, sketched at the right in the middle of the page, shows an example of the skirt which Chéruit is advocating. This model has a two-fold value, as it has not only the new line, but is adaptable as well. This is an ideal model for a fine French serge or the new ripple cloth, in dark blue, for instance, with a vest and collar of white piqué. The two-piece skirt is slightly split at the sides at the bottom. In a new suit the long tunic should be of the material of the suit, although black moire taffeta could be used for the tunic, waist and coat, with only the collar and cuffs of white material and the skirt of serge or ripple cloth. By adding this tunic and waistcoat to a last season's suit, even if the line of the coat is not quite so cutaway as in the illustration, a very smart model can be achieved. Other combinations of color could be used, but dark blue and black would be the best selection for this season. A tailor who can be well recommended will make this suit of good materials for fifty dollars; or he will make it from materials furnished for twenty-five dollars.

A SUIT AFTER CHÉRUIT

The suit sketched first on page 51 is a Chéruit model, one of the most attractive of the year. The jacket, which is light in weight and ties around the figure without the slightest bulkiness, has the modish, offstanding back. There is just enough slant to the tunic, in front, to avoid the unfortunate square effect of a straight-around cut. The material of the original model was cinder gray whipcord, a very fine quality as supple as silk, but copies of the suit are made in dark blue honeycomb cloth. This suit will be made by a reliable tailor for twenty-two dollars from materials furnished him, or for forty-five dollars if he supplies the materials himself.

THE TAILORED FROCK

A street dress of a tailored character is almost an essential in the spring. One as simple as it is smart is sketched on page 51. Plaid or Roman-striped taffeta, or one of the silk failles which are a delightful innovation of the spring, could be combined in this frock with plain taffeta or plain serge. The waist is cut with a raglan sleeve to which the front and back are attached over a cord with a slight fulness. A section of plaid silk is used across the front of the waist. This disappears at the sides but widens again at the back, where it is tied in a large flat bow. The collar and cuffs are of white hemstitched linen.

The skirt is made on a white China silk foundation to which the slightly gathered yoke is attached at the waistline. The first flounce is sewed to this yoke, and both the second one and the bottom section of the skirt, of plain material, are sewed to the foundation. Like the waist, the skirt opens in the back. This model, although excellent for spring street wear, would also be pretty in plain and flowered crêpe for the summer. An excellent small dressmaker will make the frock for from forty to forty-five dollars in taffeta, or for thirty dollars in crêpe. If the materials are supplied the making alone will cost twenty dollars.

SPORTS CLOTHES

So great is the demand for separate white skirts that models especially designed for them continue to be shown. The original of the one sketched on page 51 was made by a tailor who at the moment enjoys the greatest popularity with fashionable women. Its particular virtue lies in its flatness at the front, which is accomplished by two facing plaits, stitched down from belt to hem. The original model was of a striped piqué, but it is adapted to any other of the wash materials, such, for instance, as cotton honeycomb cloth. In any good wash material selected, this skirt will be made by a good tailor for seven dollars.

Sketched at the lower right of page 51 is a simple blouse for wear with a skirt such as the one just described. The neck with a low V and above it a turned back collar, represent a pretty compromise between the low and the high-necked blouse. This waist may be purchased ready made

MAKING THE HAT

With the blouse just described is shown a strictly tailored hat. The derby shape is of shiny black straw, and the brim is covered with moire. Around the crown are three bands of moire ribbon, each one with an edge of stiff white grosgrain ribbon showing above it, and each held in front by a small steel buckle. If this shape is not to be had in the shops the idea can be developed with almost any good, severe looking hat.

The hat shown at the upper right of page 51 is an excellent model. To make it, one should first purchase a shape in black straw that fits the head well and has a close, flat brim like the one shown in the sketch. The silk crown should be draped with more height at the back than in the front, and with a deep, Alpine dent in the middle. The bow and the crown band are of corded ribbon almost as stiff as belting.

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WHAT THEY READ

Poets Who in Fashion Wise and Otherwise Represent a Rebound from Tennysonian Sweetness and Tennysonian Morals—People as They or Others See Them

OSCAR WILDE'S memory continues to disturb the peace of the British republic of letters, and his latest biographer has to face a lawsuit brought in the name of a young man who figured in the incidents that led up to Wilde's disgrace, imprisonment, and ruin. The attempt to create of Wilde a great and sad literary figure has utterly failed, just as every attempt upon the part of the sick men of the world to prove themselves wiser and greater than the vast sane majority is bound to fail.

Wilde was an amazingly brilliant man, something more than a brilliant trifler, but he was without the originality of genius. He and his admirers mistook his habit of audacious paradox for originality. The best poem he wrote, "A Ballad of Reading Gaol," which has some genuine feeling and immense metrical cleverness, is full of echoes caught from greater poets. His plays are generally recognized as far above the rather dull average of his period—brilliant indeed, and probably reflecting the best that was in him, but there is nothing permanent in his work, nothing, or almost nothing, that men a century hence will return to except because of the notoriety which attended his terrible fall.

THE CULT OF SICK GENIUSES

It is always possible for the sick men to catch the ear of the sane, or of a part of the sane, and a brief cult of sickness may thus be established. Intellectually active men and women, and especially the young, tire of the dull period of mediocrity that periodically settles down over literature, and eagerly look for the new and original. But for this impatience with old, familiar forms after the vitality has gone out of them, we should go on forever doing what our forefathers in letters have done. But it is easy, in our search for originality, to be deceived by clever tricks of mere manner, and the sick men have a certain distinction merely because of their sickness.

Wilde has had a monument erected to his memory in Paris by his sick fellows and others who are doubtless sane enough to repent some day of worshiping a false god. An extremely clever Englishwoman undertook to vindicate Wilde in a disgusting novel that is no longer quoted by title along with her saner and more wholesome works. Nobody, not even a publisher eager for profits, or a youth mad in the search for the new and strange, can set up Wilde as a great literary figure, but it is quite possible for his admirers to do themselves grave harm in the desired estimation of the public.

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(*Continued on page 92*)

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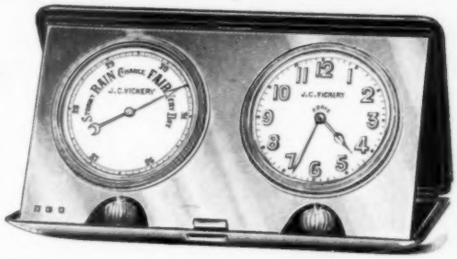

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WHAT THEY READ

Poets Who in Fashion Wise and Otherwise Represent a Rebound from Tennysonian Sweetness and Tennysonian Morals—People as They or Others See Them

OSCAR WILDE'S memory continues to disturb the peace of the British republic of letters, and his latest biographer has to face a lawsuit brought in the name of a young man who figured in the incidents that led up to Wilde's disgrace, imprisonment, and ruin. The attempt to create of Wilde a great and sad literary figure has utterly failed, just as every attempt upon the part of the sick men of the world to prove themselves wiser and greater than the vast sane majority is bound to fail.

Wilde was an amazingly brilliant man, something more than a brilliant trifler, but he was without the originality of genius. He and his admirers mistook his habit of audacious paradox for originality. The best poem he wrote, "A Ballad of Reading Gaol," which has some genuine feeling and immense metrical cleverness, is full of echoes caught from greater poets. His plays are generally recognized as far above the rather dull average of his period—brilliant indeed, and probably reflecting the best that was in him, but there is nothing permanent in his work, nothing, or almost nothing, that men a century hence will return to except because of the notoriety which attended his terrible fall.

THE CULT OF SICK GENIUSES

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WHAT THEY READ

(*Continued from page 90*)

with a well considered introduction by NATHAN HASKELL DOLE. English literary history furnishes no parallel to the sudden and hideous fall of Wilde, and now, nearly twenty years after that ruin of a brilliant reputation, it is vain to seek to rehabilitate the man. Mr. Dole is right, however, in asking for him the charity of a new generation, and in his insistence that the works shall be judged aside from the man and his sins. He takes too seriously, however, the testimony of Wilde's biographer. It is categorically asserted that Wilde was forced to cut short his stay in this country upon an order from the police, and there is no room for doubt that he came to us in his pose of the esthete for the vulgar purpose of extracting substantial American dollars in return for making himself a ridiculous figure in the public eye. He was, however, a man of extreme intellectual brilliancy, some of whose writings, especially those in dramatic form, were among the best of their time. As to the verse in this collection, it shows high, technical skill and touches of genuine beauty, but it is haunted throughout with echoes of the greater poets. An essential insincerity was the true note of poor Wilde, and nothing can ever give him the place in English poetry to which some of his admirers think that he is entitled. Only when sickness shall be more esteemed than health, will Oscar Wilde be recognized as a master. (New York: T. Y. Crowell Company, $1.50 net.)

THE LONELY DANCER, AND OTHER POEMS, by RICHARD LE-GALLIENNE, reveals this poet in all his variety, his strength and his weakness. Mr. LeGallienne is easily a master of phrase and meter. He has an abundance, an overabundance, of fancy, but with it a share of the higher faculty, imagination, and he can touch now and then the elusive chord of pathos. What he rarely attains, and what he can attain only by abdicating from much that enables him to give us excellent verse, is simplicity. The title poem of this volume is one of the best in the volume, and embodies the qualities that give distinction and charm to the author's work. It is a beautiful and significant poem. So, too, is "Flos Ævorum," though here Mr. LeGallienne's opulent fancy now and then runs away with him. The little poem on page 47 comes nearer than most in this volume to possessing the quality of simplicity; and "April," on the next page, shares the same rare quality. "May Is Building Her House" is rich in fancy, but too rich; while the second stanza of "Shadow" has everything that is best in Mr. LeGallienne's art. "June" is also good, and the "Summer Songs" come very near to perfection, in their kind. "August Moonlight" is one of the best of the seasonal poems. "Winter" is good, but it provokes in one passage the recollection of that wondrous touch of the supreme English poet—"Bare ruined choirs, where once the sweet birds sang." The poem on page 96 has the authentic touch of pathos. The note of morality is sounded in the triumphant closing stanza. There are excellently turned verses, also, in honor of Mrs. Pankhurst, and in memory of Poe and of Richard Watson Gilder. As to the poem called "The Shimmer of the Sound," it is done with remarkable skill, but it leaves on the mind a sense of too much effort. Perhaps this is the most marked, though possibly not the most frequent, defect of this unusually brilliant volume. (New York: John Lane Company, $1.50 net.)

THE FLIGHT, AND OTHER POEMS, by GEORGE EDWARD WOODBERRY, contains chiefly the verse inspired by the author's travels in Italy, Greece, and northern Africa, though there are verses on topics found elsewhere. Mr. Woodberry always writes with an easy mastery of versification, and he often manages to express his moods, mystic and otherwise, in happy phrases marked with rich and moving melody. He is not always so fortunate, however, and he is sometimes painfully obscure, while there seems something like deliberate perversity in the unpleasant echo at the end of such a line as "In lands where only jackals call," and its near equivalent at the end of the same poem, "The Jackal's Call." Perhaps the best of these poems are those written of African scenes, and especially of the aspects and denizens of the desert, as those entitled "In the Oasis," "The Blue Star," and "The White Bone." The poem "Calogero," with its mixture of English and Italian, can hardly be accepted even for the sake of so sweet a line as,

"Nell' albergo della luna.

(New York: The Macmillan Company, $1.25 net.)

AT THE WORLD'S HEART, by CALE YOUNG RICE, garners a poetic harvest gleaned in many fields. "Gleaned" is the right word, for Mr. Rice, coming after many another poet who has eyed the alien fields of Japan, China, Korea, India, and Italy, takes only a little here and there, though his takings are the pure golden grain of poetry. He has, indeed, the sympathetic imagination, and not infrequently a touch of the sublime—rare in the poets of any tongue, though found more often than elsewhere in the poems which employ our English. Most of these poems are short, and many of them express a single mood of the poet superinduced by some scene or incident. The sea finds a large place in the volume, and such a poem as that entitled "Nights on the Indian Ocean," or that entitled "The South Sea," can not easily be matched in English poetry, old or new. There is high and fine feeling also in the brief requiem for Scott and his companions at the South Pole. Mr. Rice feels the charm of Japan, but declines to take the cheaply sentimental view of that land so usual with those who write of it as aliens. The Italian poems have rather less charm than those on oriental topics, but they are often extremely happy. As to the poem entitled "To a Boy," it is austere in its fine Puritan moral, yet expressed with a sensuous realism. The closing poem carries a little suggestion of the influence of that insidious necromancer, Kipling, who insinuates himself into the verse of so many poets who have written since he first took captive the imagination of all the young and some of the old. (New York: Doubleday, Page and Company, $1.25 net.)

THE FOOTHILLS OF PARNASSUS, a new volume of verse by JOHN KENDRICK BANGS, has by way of preface a few lines of modest protestation that should exempt the author from the verities of criticism. More than half the verses in the book are of humorous intent, though few are up to the best of this kind that the author has done heretofore. One of the cleverest of the humorous poems is that entitled "The Junkman." "My Dog," too, is uncommonly good. Of the more serious verse, the very little thing entitled "Service" ranks among the best, and "S. O. S.," one of the longest poems in the book, is likewise worth while. Mr. Bangs could have improved many of these poems by rewriting with critical care a few of the poorer lines which give several of the verses a slipshod air, and rob others of distinction. It is hard to make even a New Yorker accept "sub rosa," and "mistletoe, sir," as a satisfactory rhyme, when it has not even the humorous merit of successful audacity. If Mr. Bangs

(*Continued on page 94*)

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WHAT THEY READ

(*Continued from page 92*)

had an "O'" or an "Mc" before his surname he could not have given us a more mixed metaphor than that in the lines:

> And whatever fate is brewin'
> Have a finger in the pie.

(New York: The Macmillan Company, $1.25 net.)

THE WORLD AND ITS INTERPRETERS

HOME, which appeared anonymously as a serial in the *Century*, and now keeps up the mystery of its authorship in book form, reads like the work of a mature man new to authorship, but not unskilled in the art of writing. Structurally, the book is deficient, but many of its characters are real, its incidents and episodes are of genuinely moving interest, and the story as a whole keeps the reader eager. There is a little too much insistence upon heredity, and certainly a year seems a short penance to prepare the somewhat repellently brutal Wayne for marriage with a fine, pure-spirited girl of seventeen. Red Hill, to which place so many characters in the book turn with love and longing, is a spot sweetened with the finest traditions of the comfortable but not luxurious American home. Indeed, the story is first of all American, though it takes the reader to the ends of the earth and shows the author at home in many climes. Great this novel can not be called, but it has qualities unusual in current fiction, and it deserves to be read and enjoyed by a very large public. Indeed, no recent novel on either side of the Atlantic is likely to please a larger number of discriminating readers, and it is not the worse that it seems to mark again a recent tendency away from a good deal that is unwholesome in literature. (New York: The Century Company, $1.30 net; postage extra.)

FROM THE ANGLE OF SEVENTEEN, by EDEN PHILLPOTTS, shows us the author for the second time off his native heath. His latest experiment is the attempt to get himself inside the skin of a clever, self-conscious, and self-assured youth of seventeen, who confides his impressions of his first year in London to a diary, and presents the result in the form of a novel. Few of those who have learned to enjoy Mr. Phillpotts of Dartmoor will be content to accept the self-expatriated novelist. There is a good deal of realistic faithfulness to the age of seventeen in this little book, but Mr. Phillpotts does not make a perfectly self-assured masquerader. His boyish costume seems a bit scant for the manly limbs, and his mask of youth slips aside now and then so that, like Sir Hugh Evans, the reader spies "a great beard." Mr. Phillpotts was second to Hardy on the moors; elsewhere, he is thus far merely second to himself. (Boston: Little, Brown, and Company, $1.20 net.)

THE FLYING INN, by GILBERT K. CHESTERTON, is one of the humorist's so-called "novels," which, like most of his longer ventures, appeals a good deal more strongly to his British admirers than to even those Americans who have found charm and significance in his essays. Under a purely whimsical mask Mr. Chesterton this time gets in a good many effective shots at British institutions of one kind or another, and at the traditional British foreign policy. His Irish soldier of fortune is extremely well done, and lovers of romance, reading the brilliant chapter in which that hero's adventures as King of Ithaca are detailed, will be tempted to wish that Mr. Chesterton had dropped all other considerations and given us a variant of the Zenda-esque novel. Of course, Mr. Chesterton, though quite capable intellectually, is altogether incapable temperamentally of doing this very thing, so he pleases himself by bringing back his Irishman from the Ægean and setting him to fight windmills in Great Britain. It must be confessed that one needs a more intimate and sympathetic acquaintance with English domestic institutions than most Americans possess to find Mr. Chesterton's fiction entertaining, and "The Flying Inn" shows in his most British mood the writer who, in spite of his ability to criticise his native isle, is surely the most British of living authors. (New York: John Lane Co., $1.30 net.)

SANDY, by S. R. CROCKETT, shows the kail-yard romance still in full fettle. Mr. Crockett's hero is one of those characteristic rural scholars that Scotland has been turning out for so many generations, a self-centered, self-confident, intellectually keen and trained, socially crude youth, who leaves the paternal acres armed with several academic degrees, to conquer literary London. How this conquest is accomplished Mr. Crockett sets forth in about three hundred and fifty pages lively with Scotch humor and stirring with adventure. It must be said that Sandy is a bit too ready with his threat to break the heads or necks of those who displease him, but perhaps such is the fashion of Scotch conquerors come to London. (New York: The Macmillan Company, $1.35 net.)

THE BUSINESS OF A GENTLEMAN, by H. N. DICKINSON, is a mid-Victorian tale adapted to the conditions of the twentieth century. Sir Robert Wilton is the "gentleman," a landlord who feels his responsibilities towards the tenantry of acres several hundred years in the possession of his family. Unfortunately, his wife inherits a different sort of patrimony, a factory with a strike on hand, and Sir Robert has to apply the patriarchal theory in which he was bred, to a new problem. How he does it, and the solution that he finds for his problem, may well interest and amuse the American reader. The story reads like a first novel. (New York: G. P. Putnam's Sons, $1.25 net.)

OURSELVES AS WE AND OTHERS SEE US

A CONFEDERATE GIRL'S DIARY, by SARAH MORGAN DAWSON, comes at an appropriate time, half a century after the days when the Civil War was at its height and the doomed Confederacy was still fighting valiantly and hopefully against fearful odds. Mrs. Dawson was the daughter of a local judge at Baton Rouge, a girl of about eighteen at the opening of the war. She had had less than a year of formal education at school, but the Morgans were of more than usual culture, and the girl, Sarah, had acquired an excellent narrative style from much reading of the best English prose and verse. She had also a generous spirit, and while her sense of the social importance attaching to her father's family was rather amusingly strong, she was incapable of aught save kindness and courtesy to those with whom she came in contact, and her sense of personal delicacy forbade her to manifest in speech or bearing her hatred of the invader. A genuine religious feeling also prevented her from taking an attitude of unforgiving uncharitableness towards those whom she deemed the enemies of her country.

The story that Mrs. Dawson has to tell has the inextinguishable interest of a frankly self-revelatory narrative. There are dull passages, especially in the latter half of the book, and some which the

(*Continued on page 96*)

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IMPORTANT—My own are the only toilet preparations which are authorized to use my name or likeness, and have my endorsement.

WHAT THEY READ

(*Continued from page 94*)

editor, her daughter, might well have suppressed. The book as a whole, however, is invaluable as a contemporaneous record covering the whole period of the war as it presented itself to an intelligent and interested observer in Louisiana, and amid the active operations before and after the occupation of New Orleans by Butler. The record of loss by pillage and death to this family of devoted Confederates is given in detail, and at times with moving effect. This girl of the Confederacy, now some years dead, appears in the pages of her diary, written only for her own eye, as a rare character, with some intellectual vanity, indeed, but with great soundness and sweetness of nature, and a singularly courageous and vivacious spirit. It would have been a genuine loss to the present generation had this unusual record perished. (Boston and New York: Houghton Mifflin Company, $2 net.)

A COURT PAINTER AND HIS CIRCLE, by MRS. BEARNE, is a gossiping chronicle of the life of an artist whose fame has undergone eclipse and emergence, and of the brilliant, scandalous, and terrible society that bred the awful reckoning of the French Revolution. Mrs. Bearne's first chapter is mainly concerned with the closing years of Louis XIV's reign, and as such is a fitting introduction to the astounding record of court intrigue and royal infamy that follows within the next three hundred and fifty pages. Boucher, the court painter, was born in 1703. Watteau, his predecessor, lived to see his youthful popularity, Greuze and Fragonard the elder, his contemporaries, found him already well established and long outlived him. Carle Vanloo's life was nearly conterminous with Boucher's. Mrs. Bearne's plan of treatment leaves her extreme freedom for excursions into many interesting fields, and she does not attempt to give us a detailed and consecutive story of Boucher's life. Neither does she pretend to discuss his technique, though she says enough of his art to aid the amateur in appreciating his pictures. What she chiefly concerns herself with is the court society of the period covered by Boucher's life of sixty-seven years, and this amazing, almost unbelievable society furnishes enough to make the reader wonder why the deluge of the great revolution was so long delayed. Whoever reads this chronicle will wish to pursue the biography and history of this terrible and astounding period. John Law's Mississippi Bubble alone suggests a whole library of collateral reading, and there are half a dozen other incidents of the period sketched here, a score of significant anecdotes, and a variety of other matters related to court, or camp, or bower, which will whet the appetite of the reader for fuller information. Indeed the author would have done curious readers a great kindness by furnishing a bibliography of the period.

By way of illustration the volume has a frontispiece in color reproducing Boucher's portrait of Madame de Pompadour, and more than thirty other pictures, showing the work of Boucher and his contemporaries. Of these, many vindicate Boucher's claim to a high place among eighteenth century painters, while one of Chardin and one of Vanloo have a singular interest as being at odds with the conventional work of the period. (New York: McBride, Nast & Co., $4 net.)

BOOKS RECEIVED

"The Jungle Jingle Book," by Oliver Herford, contains many of the author's clever limericks selected from his work of this kind for two years past, and is most amusingly illustrated by his own pencil. (The Century Co., $1 net.)

"Scorpio No. 1," by J. A. Chaloner, contains a prologue in prose, many sonnets defective in meter, and an appendix embodying documentary matter concerning the author, his friends, and his enemies. (The Palmetto Press, Roanoke Rapids, Va., $1.50 net.)

"Decorative Styles and Periods in the Home," by Helen Churchill Candee, with one hundred and seventy-seven illustrations of furnishings and decorations; a new edition of a book issued seven years ago. (New York: Frederick A. Stokes Company, $2 net.)

"The Greatest Books in the World, Interpretive Studies of Seven Famous Masterpieces," by Laura Spencer Porter, with lists of collateral reading, helpful to the study of great literature. (Boston and New York: Houghton Mifflin Company, $1.25 net.)

"Fletcherism: What It Is," by Horace Fletcher; a brief and clear exposition of the author's theory as to mastication and nutrition, as set forth at greater length in his "A B—Z of Our Nutrition," and elsewhere. (New York: Frederick A. Stokes Company, $1 net.)

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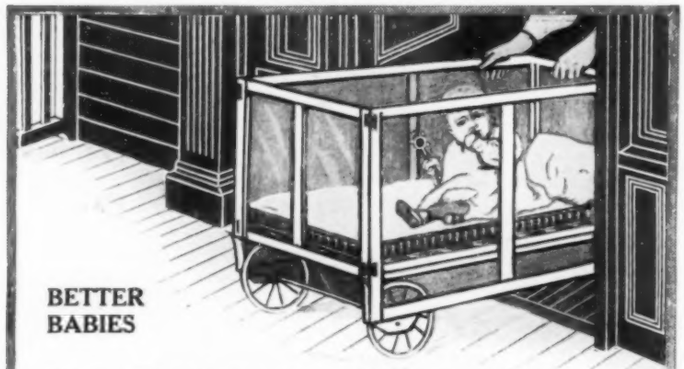

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10 Pruyn Street Albany, N. Y.

Makers of "Toys That Teach"

AS SEEN *by* HIM

(Continued from page 43)

taken at Palm Beach and other places prove this beyond a doubt. In society, however, there are some excellent dancers: Miss Clara Fargo and her brother, Mr. James C. Fargo, for instance, and Mrs. Frederick Dalziel. Mr. T. Chesley Richardson also does the intricate steps of the South American dances to perfection.

One of the first places I visited on my tour of investigation was a theatre in which an English musical comedy was being performed. There was a tango chorus in that, and the girls were graceful, but they danced in the old, skirt fashion, called fairy dancing, that has been taught in the theatrical dancing academies in England for years. The men were dreadful. At a few of the tea houses I wandered into after the matinée, professional and semi-professional couples were dancing very nicely, and yet the dancing was too jerky and mechanical.

One of the most amusing places I visited in the evening was a comparatively small restaurant on one of the outer avenues. It has a dancing contest every Friday night, I understand, and on this particular evening the dancers, supposedly amateurs, really seemed much more artistic than the class one would expect to patronize a resort like this—a little better than the regulation dance hall at Coney Island. One couple especially was quite good in a way. The man wore semi-evening clothes and the girl was in an exaggerated minaret gown. The dance was an obvious copy of the professional performances, and I was told afterwards that the participants gave dancing lessons.

THE "GET OUT AND GET UNDER"

When the general public went on the floor, there were some startling effects. The men and women insisted on holding their hands and arms straight out, like the wings of a windmill; palm to palm, with the little finger crooked. Their arms seesawed continually, and they varied their dancing mostly with long, deep dips. Most of them took the performance with the utmost seriousness, especially an extremely tall man with no forehead, a brown suit, brown boots, and white hose that were not immaculate. His partner was a tiny girl who scarcely came up to his waist. Their gyrations were absolutely mechanical, suggesting, indeed, the motion of the working beam of an antiquated ferry-boat. I was particularly interested in this when I was told that the man was a chauffeur and brought into the spirit of his dance the very life of the machine which he operated. After that the very music played by the third-rate colored band sounded in my ears like the puff and snort of the motor. The favorite tune was doubtless the "Get Out and Get Under," which seems popular nowadays.

Returning to civilization, I ran into an acquaintance on Fifth Avenue who is to me the incarnation of the clubman of a generation ago, with the manner of the man of leisure and of accepted position. He was surprised when I told him where I had been, and not a little horrified. He gazed at me through his monocle, nervously handled his handkerchief, which was stuffed negligently up his cuff, and constantly consulted his wrist watch. He edged away from me and remarked that he could not see how a gentleman could take the least interest whatever in going to such resorts, a remark which cut the deeper when I remembered that in former years he had looked upon me as a sort of mentor, and had followed my suggestions to the letter.

WARE THE ORDINARY AIR!

He put me in my place in the following way: "It is dreadful," he remarked, "most shocking, really, even to have to go where the 'others' assemble. The other evening I went to Sherry's to dine and afterward to the play. I was then to go on with my party, to Mrs. F's" (I would not dare to put in vulgar print this august name), "where there was a dance. I gave instructions to my man to put out a second evening suit, for I could not think of going to such a house to meet my own set in the same clothes I had worn at the theatre where I had come in contact with all sorts of people, don't you know. Unfortunately the play was a little long, but I motored home, took a bath, and dressed again before going to the dance. It was true, I was a little late and it might be open to some question whether or not it would not have been better to have gone directly from the play, but I could not, my dear fellow, I could not bring into the presence of my hostess and my friends the least suggestion that I had been at any place where I had to breathe the same atmosphere as the common people."

I suppose I should have felt crushed at the—er—rebuke, and really I did.—I did, indeed. The memory that it was I who set his feet upon the social ladder which had led him up into regions of such rare air that he could not without danger to his health spend so much as an evening in any but exalted atmospheres, weighed heavily upon my conscience.

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FROM COLLEGE *to* BUSINESS

IT is over fifty years since the first American woman braved a college education, and even before that time women began clamoring for entrance into various occupations and professions, yet amazingly enough it was only in the year 1910 that a bureau to help college women into any other than teaching positions was opened. Very appropriately this first bureau was established in that city of light, Boston.

A feminist or not a feminist, is not the question; almost a majority of college graduates, whatever their beliefs about the independence of women or the desirability of wielding the vote, intend, for a time at least, to take up work for which they are paid. For years teaching seemed the natural profession for them to go into, and has continued, in spite of the growth of opportunity and the slackening of conventions, to be the obvious one. The idea that woman's sphere is in the nursery has determined her occupations even to the present time, and assisting the young idea to sprout in a schoolroom has always been looked upon as a corollary of the general proposition. Many women may have happened to be better fitted for running a railroad than a kindergarten, but a minor fact like that has left the theory, of course, unshaken.

There have always been some women, to be sure, who have escaped teaching—the exceptional ones—and who have gone out into the business world. It has been their success more than anything else that has aroused dissatisfaction with the purely academic training and field of work, and has led to the insistent demand among women for work to which they individually were mentally and temperamently adapted, and which would give a financial return that allowed for the preservation of a little self-respect. One notable phase of this desire for pleasing work, for concrete accomplishment through some special talent—artistic, literary, scientific—for a chance to receive what she earns, instead of what she is paid—is the rebellion of the college undergraduate against a curriculum planned with a view only to general culture. The fact that a graduate of such a course is prepared to do nothing but to go out and teach to some one else the things she has just learned, is, indeed, one of the chief influences that has forced women into the teaching profession, and one of the difficulties that certain new bureaus of occupations are seeking to overcome.

HELPING WOMEN TO HELP THEMSELVES

The bureau opened in Boston in 1910 is known as the Appointment Bureau of the Women's Educational and Industrial Union. It has two objects: to place trained women in good positions and to serve as a counselor. That the bureau was needed was shown by the number of people who came to it—562 for advice as to what vocation to take up, and 846 for positions—during the year ending September 30, 1912.

The Boston bureau was unique for only a short time, for the Intercollegiate Bureau of Occupations was started in New York in 1911, and Philadelphia and Chicago quickly followed in 1912 and 1913 with bureaus of their own. In New York, the Fifth Avenue Agency had for a short time before this been answering the demand for a more varied choice of work by placing secretaries, translators, and social workers as well as teachers, with whom at first it was solely concerned. When the Intercollegiate Bureau was opened, this agency turned over to it the placing of women in all lines of social work.

These four occupational bureaus are organized on about the same lines, with some few differences in their methods of support and management. They are not only employment agencies but give advice about work suited to the individual, opportunities in the business world, and possibilities of further training. They also investigate new kinds of work for which women are fitted. One important part of the extension work of such an agency must be the investigation of all branches of employment in order to discover where women are now profitably employed, and where they might be.

NEW OCCUPATIONS FOR NEW WOMEN

As agencies, the bureaus have been welcomed both by employees and by women who must support themselves. In its first year the New York bureau, which has its offices at 38 West 32d Street, was called upon to fill 892 positions, and 993 women applied to it. Among the positions filled were those of general secretary, settlement worker, social investigator, companion, statistician, publicity agent, financial and executive secretary, editorial worker, librarian, club organizer, bacteriologist, chemist, saleswoman, social secretary, restaurant manager, interior decorator, dietician, manager, guide, curator, and landscape-gardener. The salaries paid varied from thirty to over $200 a month.

In the year it was founded the Boston bureau published a handbook of occupations open to trained women. This was very illuminating in the facts it gave concerning the number of women in the government service, in new branches of social work, in domestic arts and sciences, in business and secretarial positions, in literary work, in illustrating, and in designing. This bureau is publishing a series of bulletins on vocations for women.

In all the bureaus great emphasis is placed on the advisory work. Every woman who goes to the bureau has a careful interview, and is advised about the best and most suitable occupation for her, or if she is not well qualified for any work, possibilities for training are suggested. Whether she registers or not she is given the same careful attention and direction. Many may be directed to other agencies, as the three newer bureaus are especially for college women, though they register others who have high qualifications. The Boston bureau is specializing more and more in employment for all educated and trained women.

Not content with helping those who come to find positions, the bureaus try to assist women still in college to prepare themselves for later work. The directors visit colleges, address the students, hold individual conferences, and point out the many kinds of work open to the graduate. The students are also advised what preparation they can make during the rest of their college course for special fields of work, and in this way the colleges themselves are being influenced to adjust themselves to the business world into which their graduates must go.

ADAPTING THE WORK TO THE WOMAN

The opening of these occupational bureaus has shown how many opportunities already exist for women, and also that they are successful in many varied lines, but at the same time it has brought out clearly the fact that woman's field of work is a limited one, at least as yet. Perhaps the most important service that they will perform is in persuading women to base their choice of occupation upon their own inclinations and powers—to find work that really suits them. Heretofore in work as in college training, women have followed too closely in man's beaten path and have endeavored to adapt themselves to existing positions. To a certain extent adaptation must always be in this direction, but in so far as possible it should be in the other—that is, women should create positions and originate work or methods of work which respond to their own talents and fit their special abilities and limitations.

Copr. Life Pub. Co.

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The Humorous Number of LIFE is coming on Tuesday, April 14. LIFE never expects to issue another humorous number. This will be the only one of its kind. The effort to get enough material has exhausted us. This wonderful number, reeking with wit and humor in its rarest forms, can never be repeated. No periodical but LIFE would dare make the attempt. Ten cents.

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is now running a three-hundred-dollar prize contest in its current issues. If you think you are extraordinarily intelligent, you might look at it. You can become a regular subscriber for one year for five dollars (see terms opposite). This includes a premium picture. Obey that impulse.

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FOR THE HOSTESS

For Your Next Entertainment

EVERY entertainment—from the simplest tea party all the way to the most elaborate dinner—is distinguished or not distinguished by the quality of its eatables and drinkables. On this page Vogue speaks about the tea-table; also on this page, and elsewhere in this Vogue, you will find the announcements of foods and beverages which Vogue particularly recommends.

"EDUCATOR" STAMPED ON A CRACKER IS LIKE "STERLING" STAMPED ON SILVER—THE GUARANTEE OF STANDARD QUALITY AND PURITY

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JOHNSON EDUCATOR FOOD CO. BOSTON MASS

Have a Cup of Our Tea

In Darjeeling, the far-off aristocratic India Hill Station in the Bhagalpur district of Bengal, an American, touring the world, came across a marvelous tea. The natives grow it in prehistoric fashion with a rough stick for plough. This American traveler was delighted with its unusual flavor and knowing that we specialized in choice food products sent us some to try. It is called DARJEELING GOLDEN-ORANGE PEKOE TEA.

We have arranged to get shipments of Darjeeling Tea in limited quantities. There is too little of the tea to permit distribution through dealers, but we shall be glad to send you this tea in its original Indian sealed and leaded package.

Its price is $2.00 a pound. The tea will be sent by Parcels Post upon receipt of your remittance. Brew it and drink and if you do not find it truly golden in its joy and truly regal in its flavor, we shall be glad to refund your money at once. It is about as hard to change an Englishman's tea as his religion—but those in England, who have tasted Darjeeling, have promptly changed.

All orders will be filled promptly while the supply of Darjeeling lasts.

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Cut Glass for Your Summer Table

Can you imagine berries, jellies or ices served in anything but cut glass?

They must look dainty and refreshing to tempt the appetite.

TUTHILL CUT GLASS

comes in many delicate patterns that will add charm to your table this summer. All sorts of fancy dishes and plates and every variety of glass for cooling drinks and the dainties you offer friends on hot summer days.

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CAKES
PASTRIES
ICE CREAMS
BON BONS

1839 - Seventy-fifth Anniversary - 1914

FOR *the* HOSTESS

It Is Well These Days to Be Concerned About One's Tea-Table, for Many Women Can Be Judged by the Tea They Serve

THE size and shape of the tea-table are entirely matters of taste, but, preferably, it should not be too small or too low. If too small it easily becomes crowded, and if too low it is apt to be knocked over. A pretty lace or embroidered tea-cloth should be used on it with matching doilies where they are needed.

A change from the usual silver service is a glass tray with a china tea-set upon it. These china tea-sets can be bought at all prices and are generally most complete. They include a covered muffin dish and the bread-and-butter plates. If there is not room on the tray for cups and saucers, they may be placed on the table beside it. They should not be piled up, as that gives an untidy effect, but the small bread-and-butter plates may be placed in a convenient pile. Charming novelties are miniature glass- or china-handled silver knives for spreading the jam or marmalade which at some tea-tables is always served.

WHAT TO SERVE

A valuable adjunct to the tea-table is a mahogany or willow muffin stand, or curate's assistant, on which may be placed some of the dishes filled with the tea dainties.

Every-day standbys are thin slices of bread and butter, or of buttered raisin or nut bread, some buttered toast kept appetizingly warm in a covered dish, and possibly one kind of cake. The above things are all liked and are easily and quickly prepared, but they should be varied by sandwiches, of which there is an infinite variety, by hot buttered soda biscuits, hot or cold scones, cinnamon toast and cinnamon sticks, or by hot crackers with cheese melted on them by putting the crackers and the cheese in the oven. And, of course, there are crumpets and English muffins, both of which should be served very hot with butter melted on and well into them.

Cakes which are rich and heavy and crumbly, and have to be eaten with a fork, are not the best choice, for tea is essentially an informal meal, and all the foods served should be of a sort which can be picked up daintily and eaten in the fingers. Small squares or oblongs of English fruit cake, sponge cake, pound cake, raisin cake, thin cookies, macaroons in their many guises, nut wafers, pralines—all these are tea-time goodies. In addition there may be a silver, china, or glass dish of bonbons, preserved ginger, marrons glacés, mints, nuts, or Japanese preserved fruits.

TALES OF ENGLISH TEA

More and more thought is being given to the tea menu; indeed, many women may be judged by the tea they serve. Busy people as we are, the day may yet come when the American nation halts its wheels of progress at five o'clock to drink from the cheering cup, just as the British now do. In small English villages it is not unknown to see shops closed and a sign hung up, saying, "Gone to tea. Will be back at 5:30." There is even a legend in London that at five o'clock the telephone can not be used, as the operators are having their tea. When traveling it is always possible to get tea, even in the remotest part of the British Isles, and should one be journeying during the tea hour, wicker baskets, practically and appetizingly filled, can be obtained at the railway stations.

TEA RECIPES

Here is one good recipe for making raisin bread: Mix one egg, one cupful of sugar, four cupfuls of flour, four teaspoonfuls of baking powder, one cupful each of raisins and chopped nuts, one teaspoonful of salt, and one and three-quarters cupfuls of milk. Let the mixture stand twenty minutes, and then bake one hour. To serve, cut in thin slices and spread with butter.

The ingredients for griddle scones are one pound of flour, one teaspoonful each of baking soda and cream of tartar, and a little salt. Mix with butter, fresh or sour milk to an easily worked dough, and cover and leave standing for one half hour. Then cut into rounds and bake on the griddle.

A new and very attractive looking sandwich is made by cutting bread in one-fourth-inch slices. Spread three slices sparingly with butter on both sides, and two slices on but one side. Put between the slices layers of finely cut red and green peppers wrung through a cheese-cloth to remove moisture, and moistened with mayonnaise dressing. There should be two layers of green peppers and one of red. Remove crusts, fold in cheese-cloth, and press under a weight; then cut in slices for serving.

FOR THE HOSTESS

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Put up in quarts, pints or splits. Order by the case from your grocer or druggist.

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can be made a basis for sandwiches, cakes, candies and various other original, tempting dishes.

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Coffee—always delicious—always the same—every time—any place.

MADE IN THE CUP AT THE TABLE

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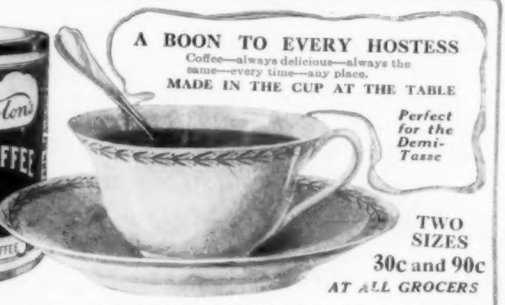

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30c and 90c
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to the tables of the rich, the humblest mothers can serve if they know it.

Kings can command no greater food than oats, for Nature never grew it. And a dollar a pound could never buy more luscious oats than Quaker.

Here is the food of foods—a fountain of energy. Immensely rich in elements of which brains and nerves are made. And here—in Quaker—is the utmost in this food.

Here are big flakes with a rich, luscious flavor found in the plumpest grains alone. And the cost of this breakfast—the world's greatest breakfast—is one-half cent per person.

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If you want a delicious dish, with rich taste and aroma, it must be made only from the cream of the oats.

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Then we use a long process which enhances that flavor and keeps it all intact.

We do this to foster the love of Quaker Oats. We do it so children, who need oats most, will come to delight in this dish.

Now millions of people from all the world over send here to get these flakes. Nowhere else do they find an equal flavor. Not even in Scotch oats. In the British Isles, Quaker Oats outsells any other brand.

Yet these choice oats cost you no more than oats far less delicious. All that is necessary is to say you want Quaker.

We promise you always just the rich, plump grains, and the flavor which won the world.

Now a 25c Size

Now we put up a large package for 25 cents. It lasts nearly three times as long as the 10-cent size. And by saving in packing it offers you

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(526)

MISTRESS *in* HER OWN HOME

WOMEN have begun to realize what men have always based their business success upon: that the person at the head of an establishment must have a practical knowledge of the details of execution and management which make up a business. Until recently the woman at the head of a household employing, perhaps, as great a number of servants as many a commercial or professional firm employs, has taken the responsibility for its management without any knowledge of how such a business should be conducted or what the business really is.

THE BUSINESS OF HOUSEHOLD ARTS

Happily, however, the experience of the few women who have ventured into the business world has seemed to direct the attention of most of the other women in the world to the fact that to whatever they do successfully, in the home or out of the home, they must bring technical knowledge, practical experience, and business methods. In addition to enabling a woman to be really mistress in her own house a knowledge of household arts makes it possible for her to teach other women how to be mistresses of theirs. Many settlement communities have classes in household arts which are taught by women of leisure, and in this way a thorough knowledge of the domestic arts and sciences may be turned to good account in the service of humanity.

As a result of the realization of these things, household arts—arts which every woman, rich or poor, of high or low caste, is at some time called upon either to superintend or to perform—have been reduced to a scientific study and ingratiated into the curriculum of almost every school attended by girls and young women.

This study is usually listed under the head of household economics, domestic training, domestic science, domestic art, or household arts. In the boarding and finishing schools, of course, only a limited time can be devoted to it—a Saturday morning, perhaps, or one afternoon or evening each week. Hence the reason for the existence of special schools of household arts at which all the necessary time may be given to the complete study of such practical subjects as domestic science and domestic art.

Such a school is that in a large, well-known eastern college for women. Here the work is so arranged that a student may spend upon it from two hours a week to four hours each day, according to her interest. A student may take one or all of the subjects described in the catalog; for instance, she may take cooking Monday and Wednesday from nine to eleven, and sewing from eleven to one, thereby leaving all except two mornings of the week free for her other interests; or she may, if she prefers, add two hours of millinery on Friday to this schedule. A diploma is given to each pupil who satisfactorily completes two years' work in all the subjects.

INITIATION TO A PATTERN

In the domestic art courses of a school, sewing, dressmaking, millinery, and embroidery are taught, and many young society girls who have had absolutely no previous preparation enter the first year classes of domestic science schools. They are often entirely ignorant of machine sewing, and even the terms "hemming" and "French seaming" may be mere vocal terms to them, unconnected in thought or otherwise with the processes they symbolize. To such young women the sleeves and back and front of a tissue paper pattern have no relation whatever to each other or to anything else.

In such cases in the general scheme of existence even the simple stitches that are the foundation of sewing are not taught on small pieces of material, for a student rapidly loses interest in "a model for gathering and putting on a band." Therefore, she is taught the necessary technique on an article she can really use.

FROM BUTTONHOLES TO DÉCOLLETÉ GOWN

The first task of the first year class is to make a chemise or combination. In making this garment the pupil learns the prices and amounts of the material used, how to cut the article out with a pattern, the way to do the machine work in the seams, and the manner of doing the hand-sewing in the hemming, the whipping on of beading and lace, and of making the buttonholes and sewing on the buttons.

A simple silk kimono waist is the second task set, because it always interests a girl immensely to make something which shows such a large result. A net or lace chemisette with or without a collar is next undertaken as a preparation for the lingerie waists which are to follow and which require hand and machine tucks, the insertion of lace, and the much despised task of setting in sleeves. The choice of making a negligee or a princess slip is next given; or, if a pupil is especially rapid or clever in her work, she may make both garments. This usually brings the first half year's work to a close.

The second half year's work is often devoted to instruction in making linen or ratine skirts and dresses, or simple summer frocks of any of the prevailing washable materials. No instruction in the drafting of patterns is given, as the quickest and best results are secured through the use of the patterns sold by the best fashion magazines.

The second year's work in sewing includes the making of chiffon waists, evening gowns—décolleté ones with trains—serge morning dresses, linen suits, and summer wraps.

In another well-known School of Domestic Arts a two hour class in millinery is usually held every week. All the materials used in the sewing and millinery classes are provided by the pupils, who, of course, retain the articles when they are finished.

A SCHOOL-MADE LUNCHEON

In the department of domestic science of a School of Domestic Arts a first and second year course in cooking and marketing is usually given. In this course the classes usually meet twice a week. Each class is in session two hours. A third period, devoted to housewifery, may be added if it is desired.

Especial attention is often given to classes for young matrons in which, among other things, instruction in regard to the preparing and serving of a luncheon is given. Both the pupils of the first and second year are divided into groups of four, and each group in turn gives a luncheon in the school and invites from six to ten persons, chosen from the pupils and teachers. The four girls arrange the menu—they are requested, by the way, to plan a luncheon of something more original than chops and peas—select the necessary things at the market and grocery, and themselves prepare and cook them.

One New York school devoted only to instruction in cooking is open every morning of the week, except Saturday, from ten until twelve, all the year round, and pupils are admitted at any time. A regular course of ten lessons at $17.50 or a graduating course of thirty lessons at $50 is available. A group of friends may form a special class, selecting the days and hours most convenient to them for classes. Such classes are limited to ten members, and a fee of $20 is charged for a course of ten lessons.

Send 4 cents for two weeks' supply

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See for yourself what one application will do!

We want every woman who reads this advertisement to know Pond's Vanishing Cream. We want you to know—not from what we say—but from actual experience, how good it is for your skin.

Get this sample tube and notice how easily Pond's Vanishing Cream is applied. It does not require massage. It contains a skin-softening ingredient prepared for Vanishing Cream, which has a special affinity for the skin. It immediately sinks in—vanishes. It leaves no gloss or shine—never "comes out" on the face.

It isn't greasy or oily; you can apply it at night, and what is more important, *before going out.*

Pond's Extract Company's

VANISHING CREAM

Madame Emmy Destinn, the great operatic singer, finds Vanishing Cream "really wonderful." Other users are Mrs. Fiske, Julia Sanderson, Julie Opp, Rose Stahl, Frances Starr, Jane Cowl and Tetrazzini; also famous European beauties, Violet Van Brugh, Neilson, Terry and Pavlowa. It is used by more women on the stage than is any other cream.

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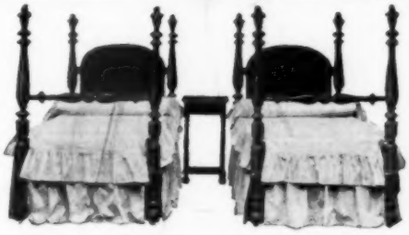
Particularly for those everyday injuries, such as cuts, bruises, burns, etc. Excellent for use after shaving. Trial bottle mailed for 4c in stamps.

Also Cold Cream, Talc, Tooth Paste and Soap

Jane Cowl says: "I endorse it highly for its vanishing qualities"

Twin Beds $37.50 (each) f. o. b. Chicago



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The New Cowan Four Poster Beds

together with exquisite Colonial bedroom pieces to match—all perfect examples of Cowan Cabinet Work, hand constructed, in selected figured mahogany—are now offered to lovers of fine furniture at prices that would make one doubtful of the genuineness of the pieces if they were not authenticated by

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Points of Particular Merit:—

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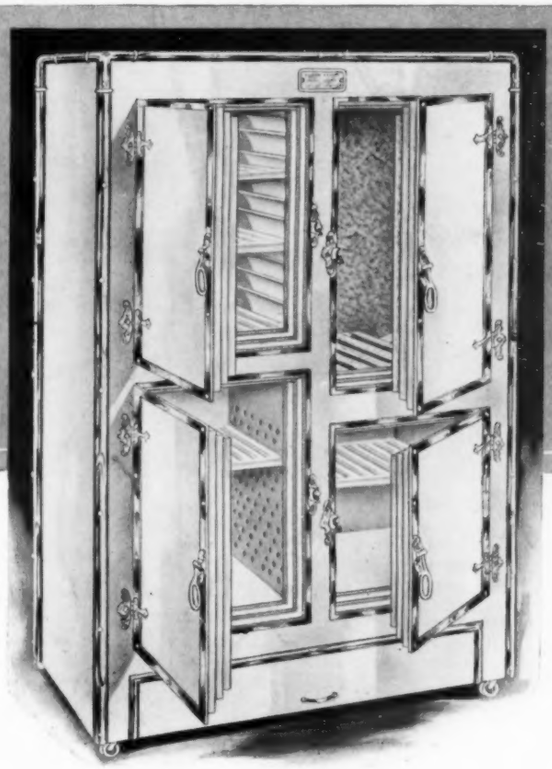

AFTER EASTER GAIETY

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Largest Manufacturers of High Grade Jewelry in the World

A PARISIENNE–TEMPORARILY

Inevitably the First and Invariably One of the Most Exciting Adventures in Paris Is Getting—Largely by a Process of Elimination—a Roof over One's Head

IT is with a temerity positively alarming that many Americans first set sail for Paris. Hundreds of young men and women and as many families go to the gay city every year, eagerly bent upon learning the French language and the "real life" of the French people. Some of these are compelled to live simply in the students' quarters on *la rive gauche*, or in pensions, and others seek the informality of Bohemian neighborhoods for the sake of the contrast with the life to which they are accustomed. The vast majority are meagerly equipped in language and in knowledge of the customs of the country. They embark blithely able to say "*oui*" and "*merci*," and for the most part possessed of only that smattering of French which inevitably leads to confusion and to costly misunderstandings.

In our isolated United States it is almost impossible, even with years of study and an excellent reading knowledge of the language, to speak French like a Frenchman, and the result is that Americans in Paris are often at the mercy of tradespeople and certain others who possess but a very limited knowledge of English.

To most Americans the first trip is merely an experiment in order to learn what to do the next time. This is surely an expensive experiment, and there is no reason why they should not be warned and prepared beforehand for what they are to expect.

BEWARE THE BIG HOTELS

It is really unwise for Americans who wish to know their Paris to go to one of the smart hotels in the rue de la Paix, the Place Vendôme, the Place de la Concorde, or the Champs-Elysées, for though they will be magnificently lodged, superbly fed, perfectly served, and sent away smiling, they will not learn one word of French.

It is rare indeed that French people stop at these hotels. They are, in fact, scarcely more than receiving stations and their registers read much like the passenger lists of the big incoming steamers. Not even the servants are French; they are usually Swiss or Austrian and they almost always can speak German or English.

The small hotels are scarcely more desirable from the point of view of learning French and the customs of the French than are the larger ones. Also they are, for the most part, the old hotels which modern Paris has outgrown. Many of them are gloomy and stuffy; the ceilings are ancient and low, and the furniture is of the lamentable style of 1869—florid, flamboyant, mournful. The beds are heavily curtained, bathrooms are conspicuously scarce, and the food, although palatable, is too rich for a regular diet, especially for Americans.

FOOD TO GROW SOLDIERS UPON

Especially by a family with small children is the small Parisian hotel to be avoided, as it is impossible to obtain the wholesome and simply seasoned food which children must have. A woman with two small boys who recently arrived in Paris made careful inquiry at a small hotel in regard to food for the youngsters.

"Yes, indeed, Madame may rest assured," promised the proprietress of the hotel, "the darling little gentlemen will have wholesome, plain food for their dear little stomachs."

The mother felt quite assured, engaged rooms, unpacked her trunks, and went down with her boys for an early six o'clock dinner. The dining-room was dark and unpromising.

"Zee dinnaire for zee young gentlemen?" exclaimed the waiter in surprise. "Ah! not yet, Madame, at seven-thirty, Madame."

At seven-thirty, the weary infants were largely provided with delicious onion soup, grilled mackerel, stewed kidneys, roast beef, and sliced pineapple.

To the mother's despairing complaint the proprietress of the hotel could only reply, "Ah! Madame! So nourishing food for boys to grow big upon. Madame will see what big soldiers they will make when they are grown."

THE EXTRAS! "MA FOI"—THE EXTRAS!

Although the ostensible rates of the small hotel are reasonable enough, the number and variety of the "extras" for which one is expected to pay are really laughable. Anything, from a glass of milk to a tiny basket of wood, is put on the bill as an extra; a lamp to read by costs a franc a day, and a bath—an event which must be arranged for away ahead of time—costs at least two francs and a half.

It is also difficult to obtain hot water, and one hardly knows whether to weep or laugh when, after crossing every palm in sight with silver and waiting and waiting, the hot water arrives — in a slightly overgrown cream pitcher. Taking all these things into account the small hotel is not at all a comfortable or practical place for a young woman or a family with a limited income to choose as a place of residence in Paris.

ENCOUNTERING THE INVENTORY

The conditions which exist in the small hotels are met with to a great extent in the pensions, so by far the most sensible way to live in Paris is to take an apartment—a furnished apartment, if the stay is to be a short one, although as a rule the furnished ones are not entirely desirable. French people do not like to rent their homes, and they leave them very rarely. As a result, one has to find apartments to rent which belong to foreigners, and they are generally comfortable although expensive. For the most part, even the best of the furnished apartments for rent are hopelessly ugly, as well as expensive. However, on the whole, Parisian apartments rent at a somewhat lower figure than do New York apartments.

In taking a furnished apartment one must beware, first, last, and all the time, of the agent or owner with the inventory. He will even read it out in painful detail—so many dozen of this and that, carpets and curtains, pots and pans —and without being forewarned and so forearmed one will scarcely look at every plate and glass at the time.

(*Continued on page* 108)

Serve this *new*
KNOX
Maple Rice Parfait

½ envelope Knox Sparkling Gelatine
2 cups cooked rice 1 cup milk
½ pint cream 1 cup chopped nuts
1 cup maple or brown sugar

Soften gelatine in the milk and dissolve in the hot rice. Add sugar and salt. When cool, fold in the cream whipped until thick, and the chopped nuts. Flavor with vanilla or lemon, pack in ice, or in cool weather set out of doors.

KNOX
SPARKLING
GELATINE

MAKES
DESSERTS JELLIES
PUDDINGS SALADS
MAYONNAISE – DRESSING
SHERBETS ICE-CREAMS
CANDIES

Illustrated Recipe Book FREE

for your grocer's name. **Pint Sample** (enough to try the recipe above) **for 2 cent stamp and grocer's name.**

CHARLES B. KNOX CO.
31 Knox Ave., Johnstown, N.Y.

Write for sample cake!

Smell its *real* violet fragrance. The moment *you* do you will want this crystal clear soap—the "freshening-up" soap of the dainty woman. Lathers freely in any water. Send 2 cents for your sample cake. Do it to-day! Address

THE ANDREW JERGENS CO.,
Dept. 607, Spring Grove Ave., Cincinnati, Ohio.

Any gown on any page of Vogue may be yours. See page 148

Ford's Tailored Wash Suits

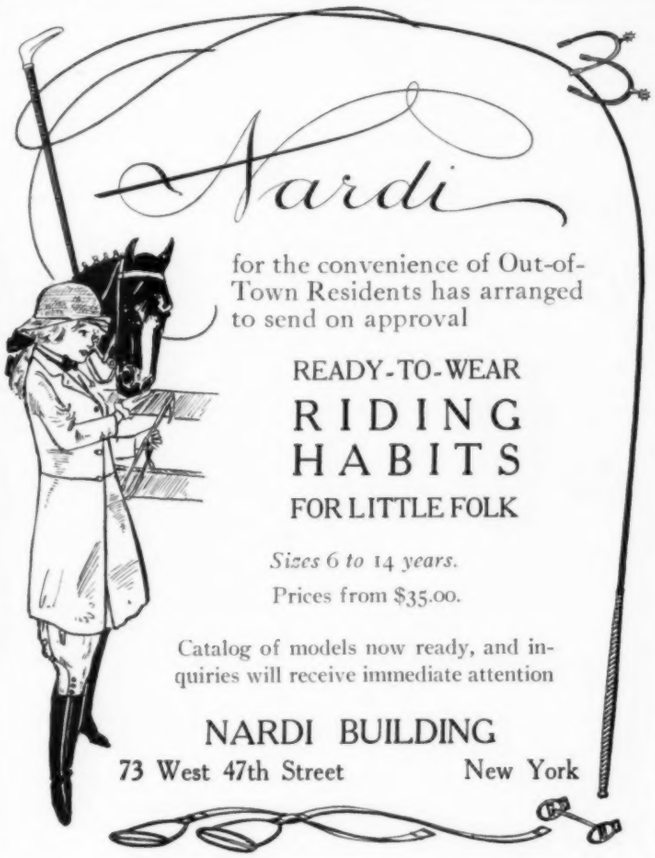
Ages 2 to 7 — For Girls / For Boys

Our models are our own, original and exclusive—not to be had elsewhere. Every Ford garment has a clever, distinctive expression. They are designed by Specialists and made in sanitary, airy rooms. In them you get standard materials and dainty workmanship. No seamstress can give them the clever cut and tailored look which makes Ford's garments so different.
Russian Suits—English Suits—Party Frocks—Middy Suits—Middy Blouses—Blouse Suits—Play Suits—Dutch Rompers—Rompers—and Afternoon Suits of character.

They are not sold by stores—sold direct to you—delivered Free to all parts of the world.

FREE CATALOG Select your child's clothes from it. Gives you a greater selection than you can find in the stores. You select in the comfort of your home. Write for it and see how attractively you can dress children with no trouble to you, and an actual saving. This book shows more than 50 models, ranging in price from 60c to $5.00. *Write today.*

FORD & ALLEN, Inc., 46 Federal St., Boston, Mass.



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for the convenience of Out-of-Town Residents has arranged to send on approval

READY-TO-WEAR
RIDING HABITS
FOR LITTLE FOLK

Sizes 6 to 14 years.

Prices from $35.00.

Catalog of models now ready, and inquiries will receive immediate attention

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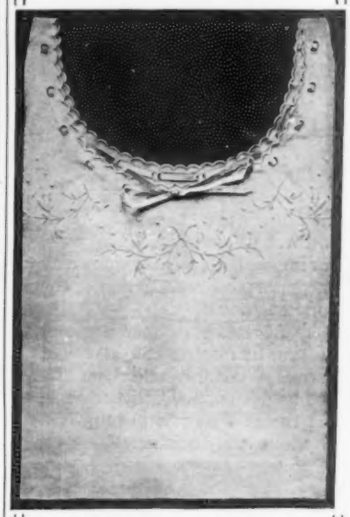
PARIS DRESDEN
Table Linen Lingerie
Bed Linen H'dk'fs
Towels Novelties

MME OTTILIE BRAND NEW YORK
3 EAST 46TH ST
ADJOINING THE RITZ CARLTON

Trousseaux



Hand-made and hand-embroidered, unusually reasonable at $2.50

During the last three months the demand for "CHEMISES" became so great that we cabled special ***"Rush"*** orders to our European workers to make at once quantities of

Chemises

in every style model that our customers could possibly wish for.

The case containing these chemises has just arrived! *And its contents are wonderfully charming.*

The simple scalloped chemise of French batiste is $1.25.

Then from that price up to $4.00 one has any number of designs from which to choose.

At $4.75 there is a pretty batiste chemise with dainty openwork embroidery and an edge of *Real* Valenciennes, such as is usually kept for our ten-dollar garments.

The fine handkerchief linen ones start at $4.75 and then after those we come to the fairy-like creations of hand-woven linen with encrustations of all the fine *Real* Laces, Valenciennes, Binche, etc.

Prices for these more elaborate chemises reach the $100.00 mark.

We will be pleased to send any of these

March Specials

on approval, and feel certain that you will find them interesting.

When requesting sample shipments, kindly accompany letter with references from bank or business house.

When Art is Faithful to Nature, it is True Art

Venus Genetrix

LET the pictures shown here speak to the point. The perfect body, the sculptor's ideal, undeformed by artificial means, stands among the old things that are always good. Today, that ideal is realized in one of the good things that are new, the corset which follows Nature's perfect outlines.

These corsets never proclaim their presence by unsightly breaks and protrusions beneath the gown, nor impair the health of women by uncomfortable constriction of the body at any point.

Thousands of women are permitting themselves the luxury of normal, healthful and beautiful bodily development by wearing the corset that has been proved physiologically correct.

Goodwin Corset Model N

"Corsets, An Analysis," by Emma E. Goodwin, the originator and designer of Goodwin corsets, presents interesting scientific facts about all kinds of corsets. This, with the catalog showing the new Goodwin corsets photographed on living models, system of measurement, samples, etc., sent upon request to

Goodwin

373 Fifth Ave., New York

BOSTON: . . . . 687 Boylston Street
PHILADELPHIA: . . 1115 Walnut Street
CHICAGO: . . . 57 E. Madison Street
KANSAS CITY: . . . 406 Waldheim Bldg.
SAN FRANCISCO: . . 330 Sutter Street
LOS ANGELES: . 220 West Fifth Street

A PARISIENNE—TEMPORARILY

(*Continued from page* 106)

However, it is wise, nay obligatory, to gaze upon them piercingly, one by one as they are called out by name, else when one comes to leave, a long, long bill of wholly unfamiliar cracks and chips and spots and tears will be presented—a bill including such items as knocks and scratches on the woodwork, details which, unless one has noted them with uncanny foresight upon taking the apartment, one can not very well prove were there all the time. If the tenant is unable to turn the evidence there is only one thing to do—pay.

MAKING THE CABMAN A CONFIDANT

In spite of such circumstances as these Paris is really full of obliging cheerfulness. Indeed, in looking for an apartment, the old cabman whom one has casually hailed in passing may be taken into confidence. This man, whom one has never seen before in the guise of advisor and friend, will often be keenly interested in helping to find the right place.

"That looks nice," he confides, perhaps, with a jerk of his thumb, leaning back from his box, and pointing to a sign "To Let," and stops for his passenger to enter.

"Will it do?" he asks, when one comes out, now thoroughly interested, "because if it won't, I inquired, and I heard there is a nice apartment on the next corner. Shall we go and see it?"

He often lays down his reins and goes in himself, to save trouble, and returns with a shrug of his shoulders, saying with considerable desolation, "It is too high up," or "too small," or "too dear." If his report is encouraging, he smilingly announces, "I think we have found the right place."

When an apartment is engaged an important thing is to give a fee, called a *denier à Dieu*, to the janitor, for as long as it is not given he does not consider the contract made to be either legal or final, and may rent the apartment to some one else. This fee is usually two per cent. of the yearly rent of the apartment. A tenant often signs the lease at the janitor's without seeing the landlord at all. Once being in possession of a lease a prospective tenant should read it carefully, as there are several sheets to be signed in connection with it and sent as application for gas and so forth.

THE JANITOR AND THE JANITOR'S WIFE

The most important persons to be considered in connection with an apartment in Paris are the janitor and the janitor's wife, for they are usually kind and attentive in direct proportion to the fees presented to them. They receive and deliver mail, tell friends and callers when one is in or out, or away, or expected back, give information to inquiring tradespeople, and—give one a character to incoming servants. They quickly learn one's ring at night, and the door is promptly opened by a friendly janitor, while an unfriendly one is likely to be uncommonly slow.

If foreigners intend to live in Paris for any length of time it is well for them to take an apartment and furnish it. Large apartments have to be taken on a lease, which runs always by three, six, and nine years. This means that one can leave it at the end of either three, six, or nine years, but often a special arrangement can be made, if the tenant does not wish to bind herself.

Moderately sized and small apartments are rented under a system of "terms." The "terms" are three-month leases and they begin on the fifteenth of January, April, July, and October, respectively. Should one take an unfurnished apartment in the latter part of January, let us say, one may settle in it at once, if it is unoccupied, but, most strange of all strange things, is permitted to pay for it only from before noon on April 15. The payment must, by all means and under all circumstance, be made before twelve o'clock midday, unless the fifteenth falls on Sunday, or a holiday, in which case payment is made on the sixteenth—always before noon. Payments are made to the janitor; if one is a foreigner, one pays him in advance; if one is a French person one does not.

Next to the question of rent there comes the question of taxes—water taxes, garbage taxes, and the small tax for the use of the main stair carpet of the apartment house—which amount to about ten per cent. of the rent. An apartment which rents for less than five hundred francs is free from taxes.

THE CEREMONIOUS EXIT

Leaving an apartment is quite as ceremonious as entering it. The tenant must notify the janitor—before noon—on the first of January, April, July, or October, that she intends to leave at the end of the term which begins on that date, that is to say, three months later. Should the unfortunate tenant forget to tell him until after midday, it is, also, too late, and she will be responsible for the apartment for six months.

A tenant must leave an apartment, at the latest, on the first day of the new term, and always, without fail, in the morning so that the next tenant may enter during the afternoon. Before the exit is accomplished a careful examination is made by the agent, and the hour has arrived for payment for any damage done, such as tears in the wall-paper, and nail holes or nails in the walls; for each and every nail, or hole, twenty-five centimes is charged.

Moving is, of course, never pleasant anywhere, but it is particularly trying in a city where almost everybody moves on the same date. As for myself, I have not been able to decide whether my own last Parisian moving was a somber tragedy or a merry farce. I inquired about a good, honest mover and one was recommended who lived very far away. We talked over dates, however, and he came to look at my belongings. He promptly declared that he knew just what I needed, would send packing baskets two days before the moving day, and on the morning of the moving day itself would send the proper van and the moving men at 6 a.m., so as to have me settled early in my new domicile. For moving the furniture from a six-room apartment it would cost me thirty francs, he said, as I lived on the fifth floor of one apartment house and was going to the fifth floor of another.

PIECRUST PROMISES

No packing baskets came before the moving day, and on the fifteenth I was ready at 6 a.m. But six, seven, eight, nine o'clock passed and no movers came. Finally, however, two men did appear—a very tall, lanky, lazy, good-natured fellow, and a short, fat fellow, jovial and jolly. They looked at everything, then each took one chair and disappeared. After a time my faithful, red-cheeked little maid ran downstairs to try and locate them, and I leaned over the balcony to watch her. There were no men to be seen, but I did see a poor, forlorn, old horse harnessed to a wobbly, small old van; I did not wonder that the men had given up in despair. I was mistaken though in concluding that they had gone for good, for presently they

(*Continued on page* 110)

Never rub the dirt in —always wash it off

When your face feels dusty and grimy there's a big temptation to rub the dirt off with your dry handkerchief. Never do this.

This rubbing of the dirt and grime over your skin irritates it and destroys its texture. Instead of this way, which throws an unnecessary burden on the skin and tends to overtax it, use this specific cleansing:—

Apply your hot washcloth, lathered with Woodbury's Facial Soap, for several minutes. When the pores are thoroughly open, rub in a fresh Woodbury lather. This dissolves the dirt and takes it out of the delicate pores without the slightest irritation. Close the pores and arouse circulation in your skin by a cold water rinse.

Use Woodbury's regularly. The formula for this famous facial soap is the work of an authority on the skin and its needs. It costs 25c a cake. No one hesitates at the price after their first cake.

Woodbury's Facial Soap

For sale by dealers throughout the United States and Canada.

Write today for samples

For 4c we will send a sample cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. Address The Andrew Jergens Co., Dept. 9-D, Spring Grove Avenue, Cincinnati, O.

In Canada, *address The Andrew Jergens Co., Ltd., Dept. 9-D, Perth, Ontario.*

This Modish Undervest

Smart and pretty. Daintily made in Batiste to the *required length* and finished with point d'esprit.....$1.00

Spring Catalogue of latest styles in muslin underwear, including Italian Silk and Crepe de Chine garments. Also blouses superior in make and material. Prices reasonable. *Every article made to your individual order.*

Miss Priest's Individual Shop
100 Boylston Street, Room 814, Boston

VOGUE'S PRIZE CONTEST
PAGE 143

FROM YOUR OLD PIECES WE CREATE NEW AND MODERN JEWELRY

This collection of jewelry represents great value, but the pieces were seldom worn.

Platinum Medallion Superbly Set with Diamonds, Made to Hold a Watch which is Visible from the Back.

THIS medallion—set with one hundred and twenty-three diamonds which had previously been used in the various pieces of jewelry shown on the left—was designed and made by us. It is an example of our unequalled ability to design and manufacture

New and Modern Jewelry From Your Old Jewels

DESIGNS AND ESTIMATES.—Send us your old jewels. Indicate your wishes as to the new pieces. We submit, free of charge and without obligation, individual designs and estimates, and await your entire approval of them before proceeding with the work.

This applies to *any* old-fashioned jewelry—stickpins, bracelets, pendants, earrings, chains, rings. The old mountings may be left with us and their value will help to pay for the new setting.

S·KIND & SONS
1110 CHESTNUT ST.
PHILADELPHIA
DIAMOND MERCHANTS
JEWELERS-SILVERSMITHS

Write for Spring Catalogue. It will be sent to you free of charge. It contains many illustrations of remounted jewelry, as well as a great variety of jewelry and silverware.

In this magnificent piece all the diamonds have been gracefully and tastefully set to best advantage.

Ovida
Reducing Brassiere
Immediate Reductions
2 to 4 Inches

36 bust to 34	44 bust to 41
38 bust to 36	46 bust to 42
40 bust to 37	48 bust to 44
42 bust to 39	50 bust to 46

Constructed of **Elastricot**, a specially woven elastic fabric of exceptional softness and flexibility and scientifically contoured to Nature's model, **the Ovida** is the acme of Style, Comfort and Hygiene.

Made in all styles for all figures and all occasions, with or without shoulder straps. The Trade Mark **Ovida** is a guarantee of style, quality and fit. INSIST upon the **Ovida**.

Sold at Leading Stores

Ask YOUR OWN DEALER to order an *Ovida* for YOUR approval. You will realize the very first minute you put it on that it is the most ideal FIGURE SHAPING and HEALTH MAKING GARMENT ever invented.

Illustrated Style Book H — Mailed FREE

Ovida Company
15-17 West 38th Street New York

ESPECIALLY noteworthy, among recent creations from the Tobey shops, is an exquisitely wrought tea table of solid St. Jago mahogany.

Lovers of beautiful furniture will be interested in visiting our displays.

The Tobey Furniture Company
New York: Fifth Avenue at 53rd Street
Chicago: Wabash Avenue and Washington Street

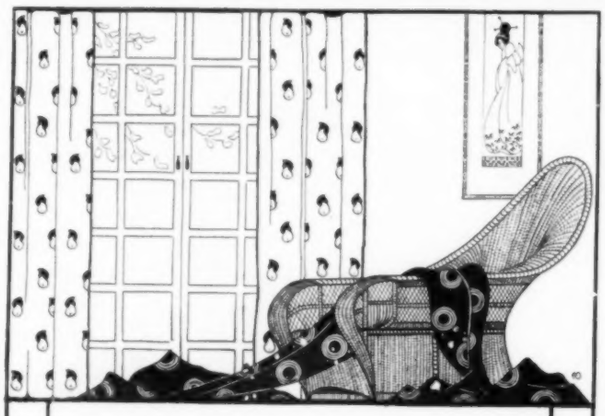
E. Charles
Established 1900
62 West 47th St., N. Y.

A PRIVATE dressmaking establishment patronized by thousands of prominent women will now make to your order exclusive frocks of the highest grade at extremely moderate prices.

No. 05151
$6.75
Extremely attractive dress made of white embroidered voile (very exclusive design) trimmed with lace insertion. Piping and wide belt of colored silk (light blue, light pink and peach color only). Can be worn morning and afternoon.

We use the best of materials in all our gowns, suits, waists, and coats, and absolutely guarantee you satisfaction or refund your money.

Write for Leaflet "V" showing other chic, charming and exclusive models



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EXCELLENT SUN PROOF PORCH RUGS.....
MODERN HAND BLOCKED LINENS.....
SMART WINDOW SHADES OF GLAZED CHINTZ
IMPORTED CANE CHAIRS & PEASANT POTTERY

Furnishing of Country Houses
under most expert direction

JOSEPH P. McHUGH & SON
Since 1884 at 9 West 42d St., New York

NEWEST PARISIAN EFFECT

Special at $20

Indestructible Oriental Pearl Ring. Enameled mounting, Black, Blue, Green, White or any color desired. ¶ Can be mounted with Black or White Pearl, reconstructed Ruby, Sapphire, Emerald or any other stone.

This ring can be made up in any combination of college colors

Kindly send remittance or New York references with order

Catalogue sent out of town upon request

VARGA 324 V Fifth Ave., Between 32d and 33d Streets
NEW YORK CITY

MASTER Shoe Builders
SHOE CRAFT

Shunning Fashion's fickle foibles, "ShoeCraft" Shoes possess that style durability achieved only by strict adherence to authentic versions of the season's modes.

This pump adapts itself to your fancy for either the sailor tie or the buckle effect. English patent calfskin or black Russian calfskin. Perforated underlaid tip, non-slip lining and celluloid heel.

$7

Call at the shop or order by mail with a guarantee of perfect fit.
Spring Booklet "V."

SHOE CRAFT SHOP 27 West 38th St., New York
Telephone, Greeley 16 West of Fifth Ave.

A PARISIENNE—TEMPORARILY

(Continued from page 108)

emerged from a near-by café where they had doubtless gone to strengthen themselves with a drink or so. Leisurely they began to pack my things, and by two o'clock, after many visits to the café, they had, with the help of my friends, my concierge, my maid, and myself, who frantically snatched pictures and bric-à-brac and carried them to the van, emptied my apartment.

Finally, when everything that could be done had been done, and my pet pictures, fine lamps, and rare vases were hanging under the cart in swinging boxes, the procession started.

"We will be there in half an hour," the short, jolly man assured me, and my little maid and I went trustfully on before. Six o'clock found us still leaning over the balcony of the new home straining our eyes through the gathering gloom for a sight of the van. At seven I took a taxicab and went in search of it, and what did I find—abandoned in a quiet street! Familiar faces looking out of familiar frames at me—all my earthly possessions sitting in a soft little rain! No horse, no men were to be seen, but on my way to the proprietor of the moving van I met the lanky, lean mover leading a horse.

"Ah! Madame!" he sighed, "the axle broke, so I went to get another van to transfer things into it! But the boss is coming with the smith and will mend it—yes, he is coming right away."

I went to the van and waited; and the boss did come, and every neighbor came, and every passer-by, but none of them knew anything about mending an axle. Many of them did know something about art, however, and the criticisms on my pictures, their frames, and their state of repair and disrepair, were profuse and intelligent. It was funny though it was my furniture, but it would have been funnier had it been somebody else's.

Finally the boss decided that the things would have to be transferred to another van, and so they were. It was a mournful operation, as I forbade either of the men to go into a café until all my goods and chattels were safely bestowed in the new apartment.

JEANNE CONSTENTIN

Note:—This is the first of two articles purposing to tell those Americans of limited means who are contemplating their first visit to Paris, how best and most economically to live there. The second article, which will appear in the May 1 issue, will give practical advice on how to deal with tradespeople and artisans, how to shop in Paris, and how to furnish and run an apartment.

FABRICS; COPYRIGHTED

(Continued from page 48)

The heavy fabric known as French linen is the one best suited to the informal rooms in which these designs are appropriate. This linen is excellent for draperies, furniture coverings, and cushions, and seems to be altogether the most reasonable material to use. But in an endeavor to soften certain designs, the experiment has been tried of printing them on India silk and even on velveteen and the wide-ribbed corduroy. The silks are especially pretty when used against the light, for then the simple colors give much the same effect as stained glass. But our greatest enthusiasts, like Mr. Rosenthal, declare that the use of such materials shows an attempt to carry this art outside the democratic field where it belongs.

A REVOLUTION IN FURNISHINGS

What we are to do with these fabrics is of primary interest. Suppose we declare in favor of them, where are we to place them and with what are we to combine them in our homes? They are so full of vitality in both line and color that they must be the dominant feature of a room. Simple lines in woodwork, simple furniture not too delicate, walls of solid color, these are the correct accompaniments for the new fabrics, which themselves give the necessary note of color and broken lines. A drapery of the printed linen at the window, or even a white drapery with a border of it, and furniture and cushions covered with it, will prove a sufficient amount in any room of so vehement a material.

As to the furniture suitable for coverings of the new prints, little is made and almost none imported in this country of that designed according to the new movement; but willow furniture, whether finished with a stain or paint, is always good. Wood furniture, too, with simple lines and some solidity, is thoroughly appropriate, and this style is to be found in the best of the things that have developed from the mission idea, and which are not affectedly heavy. Furniture may be in natural finish, but the fashion of the day is to have it painted in light, neutral tones, and the best effects are gained when it is treated in this way.

It is as yet only the venturesome in America who have arranged entire rooms after the rules of the new movement, rooms that are consistent throughout in floor, walls, furniture, and decoration. When such a scheme is followed, the imported materials are used because they are the best. The reason for their superiority is to be found in certain facts of the European commercial world. One of these is a law which protects a designer and prevents his drawings from being reproduced by a cheaper process and thrown in masses on the market.

In furniture of an original cast, however, notable progress is being made in America. Several men are daring to create and to produce new forms of great charm, such as lend themselves well to all the informal uses of the home, though the grand salon remains in the hands of the early Italians or the French. For summer homes, for a boy's room, or for nurseries, the new style is more than satisfactory. In the illustration on page 48 we see its application to a room in the Carroll gallery, which is hung with linen printed with the "Pompeian" design in black. The white walls are decorated with a line of silver, and the wooden furniture is silvered and decorated with black in a pattern that suggests an inlay.

NATIONAL INTERPRETATIONS

Particularly in Germany, this new movement shows a democratic briskness. In Vienna it is a shade more graceful, and in Hungary it savors of an eastern influence which is confounded with the barbaric. In France we see a refinement of these ideas. It is there that artists and artisans work together, keeping ever in their minds the days of the past when the king and his prime minister ruled that great factory where all the talent of the country combined to make interiors of surpassing beauty.

America has now turned its bright young eyes on this new movement, which it has hitherto called insultingly ugly, and is saying, "There is something in it, let us try it out." It will be interesting to watch the progress and results of the experiment.

The "Youthever" Girl

"Youthever"

is a truly wonderful

Skin Beautifier

that will work wonders in beautifying and cleansing your skin as well as removing all blemishes—

—because it contains 90 per cent pure sulphur, which is reduced to a cream form (for the first time) by our own secret process.

Use it simply like this—allow it to stay on your skin for about five minutes—massage unnecessary—just rinse off with clear, cold water. For sale only by

The Ballford Chemical Co.
334 Fifth Avenue
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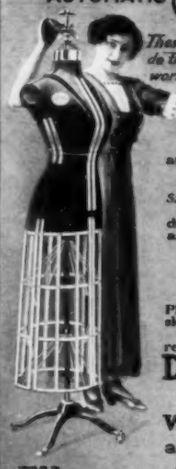
London: 4 The Pavement. Paris: 25 Rue Rivoli

"Youthever" *is not sold by druggists or department stores. Just send us $2.00 by check or P. O. money order. Made up in attractive glass container, prettily tied with ribbon and card, carefully packed in plain carton for mailing.*

Compare it with other complexion aids

MAKE DRESS FITTING A PLEASURE AND A SATISFACTION

by using an **Acme** ADJUSTABLE AUTOMATIC **Form!**



These little wheels do the work!

Trying to fit a dress without a dress form is tiresome and disappointing.

To get perfect results you must have a dress form. You can't get along without one; *IT IS JUST AS NECESSARY AS A SEWING MACHINE.*

THE ACME FORM is one of the latest, most improved dress making necessities. It will reproduce every line and curve of *YOUR FIGURE.*

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THE ACME FORM is AUTOMATICALLY and INDEPENDENTLY adjustable at neck, bust, waist, hips and skirt, by simply turning the little wheels at the top.

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Direct From Manufacturers to You Retailed at Wholesale Prices

Style 119
$11.50

A sweet and pretty model of Chiffon Taffeta. Chic belt and bow of silk moire. Imported shadow lace on cuffs, collar and yoke. Small buttons in yoke. Buttons add a deft little touch. Flowered Persian material giving vest appearance. All colors. Can be had also in crêpe de Chine and charmeuse.

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$6.95

An adaptable dress for summer wear. Made of French mercerized silk crêpe; has an invisible stripe. Black messaline bow, belt of black velvet ribbon. Skirt trimmed with imported crochet buttons. Coat effect and cuffs made in lavender only. Collar hemstitched.

Illustrations are exact reproductions of gowns created by our own designers. Must be seen to be appreciated.

Only the best of materials are used in the making of our gowns—thus assuring you of the best quality at the least cost. No hooks and eyes are used—only snap clasps—a little feature that you will appreciate.

Send for BOOKLET "V" showing many other charming models forecasting the Spring Modes.

Kindly remit by P. O. Money Order or by Check

Royal Apparel Co.
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THE
BILTMORE
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America's Latest and Most Refined, and New York's Centermost Hotel

Only hotel occupying an entire city block, Vanderbilt and Madison Aves., 43d and 44th Sts., adjoining Grand Central Terminal

1000 rooms. 950 with bath—Rates from $2.50 per day.

Suites from 2 to 15 rooms for permanent occupancy. Large and small ball, banquet and dining salons and suites specially arranged for public or private functions.

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O-G TOULON SLIPPER

ANOTHER
O-G Creation

$8.50

Buckles, $3 extra

THE O-G "Toulon" slipper may be had in the following combinations: Patent vamp with purple silk quarter; Patent vamp with dark blue silk quarter; Patent vamp with tan silk quarter; Black silk vamp with small brocaded quarter.

SENT ANYWHERE IN THE UNITED STATES, PREPAID, UPON RECEIPT OF PRICE. MONEY REFUNDED IF NOT SATISFACTORY.

Write today for the "BOOK OF THE O-G BOOTERIES," showing O-G styles for spring and summer, 1914—FREE UPON REQUEST.

O'CONNOR & GOLDBERG

MAIL ORDER ADDRESS:
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To Look Well
To Eat Well
To Sleep Well

DRINK

Evans Ale

Makes rich red blood and infuses the genial glow of health into every nerve and muscle of the body. As delicious as it is beneficial and wholesome.

There's Evans' Stout, too. Leading Dealers and Places.

C. H. Evans & Sons, Hudson, N. Y.

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A Standard of Quality

Any cooking or heating device for use with electricity, alcohol or on ordinary coal or gas range can be most satisfactorily selected from the famous Manning-Bowman Ware.

Alcohol Gas Stove Chafing Dish No. 368/97

Manning-Bowman Means Best

Chafing Dishes, Percolators, Tea Pots

Electric—Alcohol Burner—Range Style

For the little niceties of service that are demanded in modern housekeeping there is an increasing necessity for these devices that add so much to the attractiveness of the table service.

The line of Manning-Bowman Ware offers every latest improvement in design and operation.

See the new Electrics and other goods at jewelry, hardware, housefurnishing and department stores.

Special booklet will be sent upon request describing any article in which you may be interested.

For free book of chafing dish recipes write for Catalogue 219-G. Address

MANNING, BOWMAN & CO., Meriden, Conn.

Makers of Nickel Plate, Solid Copper and Aluminum Ware

Distinctive Pumps for Spring

We show here a representative Swope style—smart patent leather pump with fancy silk quarter, priced at $7.50. Innumerable other attractive pump models and a complete showing of white styles for early Summer wear, are featured in our new

Footwear Catalogue

For Spring and Summer

Let us send you a copy—you will find it most interesting and a real aid in selecting your Spring shoe wants.

FREE DELIVERY Everywhere in the United States

SWOPE SHOE CO. :: 920 Olive St., St. Louis

READY-MADE HOUSEKEEPING

The English Renting System Affords the Unusual Opportunity of a Trial Summer Home, and Makes of Housekeeping a Veritable "Rest-Cure"

IN England the question of obtaining a summer home is one of beautiful simplicity. Furnished houses, containing not only linen and plate, but servants as well, can be rented in almost any of the suburbs and summer resorts. This ready-made régime affords an opportunity for an experimental summer home with the degree of personal responsibility minimized to the point where housekeeping seems a veritable "rest-cure." The first step to take in such an experiment is to put oneself in the hands of a London firm of house agents, stipulating only that the summer home be not far from London, and that it be old and picturesque.

We tried this last summer and are doing it again this year. Our place is in Oxfordshire, in the valley of the Thames, one of the most delightful of English counties. The Elizabethan house, just the type that is always associated with the English countryside, is of gray stone with a satisfyingly old look about it. There are tall, ornamental chimneys and mullioned windows with leaded panes, which, we were assured by the urbane London agent who took us in his motor car to inspect the place, show that it is very old. Other things show age more truly. There is neither gas nor electricity, but, fortunately, the owners had put in a bathroom, hardly so luxurious as the ones we have at home, but an improvement on the big, flat, tin tub so beloved by the Britisher.

ALL THE BEAUTIES OF HOME

The house has a haunted chamber and a genuine oak-paneled hall with a monumental fireplace, where a fire is kept burning just as though the crocuses were not already abloom. This is the "lounge-hall," as the English call it, and off it is the drawing-room and a dining-room. On the second floor are five bedrooms, two dressing-rooms, and the bath. The "offices"—kitchen and servants' quarters—are on the ground floor. We rent this house furnished for one hundred dollars a month, certainly a reasonable price for antiquity antedating the "War of the Roses" or some quite as romantic period of English history.

About the house there is a lovely, old rose garden with clipped yew hedges and an ancient bowling-green which make us feel as if we were living in an English novel. A delightful, soothing atmosphere of age hangs about the whole, mellowed place. And to think that money can buy all this!

RENTED SERVANTS

The furniture is all old oak, polished by age and generations of domestics, and there has been no interpolation of modern pieces. Rare old English chintz curtains the four-posted beds, and is draped about the dressing-tables which absurdly block up the best windows. The swing windows open out, and the ivy which climbs up all the walls is neatly clipped around them. There are double toilet sets on all the washstands. English rooms are likely to be too much cluttered up, and one feels a little crowded even in the largest of them, because it seems to take such a multiplicity of things to make up the comfort of the English household. Indeed, we feel like guests in a private house because there are so many intimate belongings of the owners about. There are even family photographs in the bedrooms, and we dine in the sociable company of family portraits.

To have servants that come with the lease of the property is very convenient. They, too, give rather the impression that we are honored guests in a private house. They know what to do without being told, which is a delightful peculiarity of English servants. The house runs like clockwork. The rules of domestic service here are as unalterable as the British Constitution itself, and I could no more change them than a "super" could change a well-staged play.

TWO PEOPLE—FIVE SERVANTS

We have five servants. This seems an astonishing number for two people, but the work is so mathematically and ingeniously divided and subdivided that there is no overlapping of duties. The cook receives thirty pounds a year, and we pay proportionately by the month for the term of our lease. She never leaves her domain save to assist in the dining-room. Otherwise, the parlor-maid has the care of the house, for which she is paid twenty-five pounds a year.

A between maid—it takes some time to learn the titles of English servants—does apparently the least pleasing duties which in America would be done by the others. She cleans the steps, whitening them down with bath brick which promptly comes off on the skirts of the first passer-by, makes the fires and prepares the vegetables. We added to the number of servants a boy to run errands and work about the automobile, as the gardener does nothing but potter around the garden, and will no more touch the automobile than if it were a live wire. It was suggested that in addition to those already named we have just a plain housemaid to do the upstairs work, but we protested that five servants were quite sufficient for a family of two. The combined salaries of the servants for the summer months is but one hundred and fifty dollars.

(*Continued on page* 114)

Helps Keep the Home Beautiful

The use of LIQUID VENEER reflects the pride the housewife takes in good housekeeping—in her care to preserve a pleasing air of beauty, freshness and cleanliness throughout the whole home. Used but once or twice a week, it gives to every room, to every nook and corner, upstairs and down, that inviting charm of *the home beautiful.*

LIQUID VENEER

produces the same pleasing results on all woods and finishes—on Piano, Furniture, Woodwork and Floors. Simply dusting with it cleans, renews and beautifies; removes dust, dirt, finger-marks, that unsightly "smoky look"; destroys germs; prevents cracking and checking.

Easy and Quick Results

For Piano, Furniture and Woodwork merely dampen a dust cloth with LIQUID VENEER—and just dust, that's all! For Floors and Linoleums use LIQUID VENEER on the L-V Floor Polisher.
You can buy LIQUID VENEER at most department, grocery, drug, hardware and furniture stores. Ask for a complete LIQUID VENEER POLISHING OUTFIT—a regular $1.00 bottle of LIQUID VENEER with an L-V Floor Polisher and a treated L-V Duster—a $2.75 value for $1.50.
This name, LIQUID VENEER, on a yellow package is your protection against unreliable substitutes.

BUFFALO SPECIALTY CO.
Liquid Veneer Bldg., Buffalo, N. Y.
Canada: Bridgeburg, Ont.

The new, sanitary L-V Floor Polisher saves that back-breaking strain; goes under any piece of furniture reversible—one side for cleaning, the other for polishing. Easily washed and quickly renewed with LIQUID VENEER

Walpole Bros.

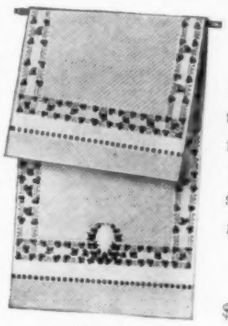
Irish Linen Manufacturers

Special Offer to "Vogue" Readers.

Superfine Irish Linen Hucakaback

Guest Towels

Size 15 x 24 inches.



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Postage Free

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Established 1766

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DORIC HOOK & EYE

The Kind That's Flat

The Doric Hook and Eye is "something new." Every woman should know that it is the flattest hook and eye made. You couldn't imagine anything better for dress fastening. Laps hooked with Doric Hooks and Eyes can't be distinguished from sewed seams

Sizes 0, 1, 2, 3 and 4—white and black. Note well this trial offer: A regular 10c card sent *free* on receipt of 2c stamp and name of a good dressmaker. State size and color. Don't deny your dress this finishing touch of perfection, but write us. Why not today?

Pat Feb. 11. 1908

24 HOOKS 24 EYES
ON EACH CARD

Sterling Pin Co. Derby Conn.

End View

TRADE F.B. MARK

F. B. Manicure Outfit

No. 956 B

The most complete outfit made; every necessary instrument and preparation used in manicuring. The box is seal grain covered and contains twelve articles of F. B. warranted quality.

Sent free of all express charges for **$2.50.**

Your money refunded if not as represented.

F. B. Manicure Specialties

Quality

F. B. "Needle-point" Scissors. $1.00
F. B. Flexible Nail File..... .25
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Sample of Polpasta and the book F. B. Way of Manicuring free.

EMILE FORQUIGNON CO.

108 LAFAYETTE STREET NEW YORK

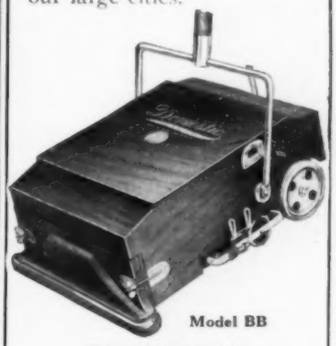
TRADE F.B. MARK

Another International Success

The Domestic Vacuum Cleaner

Americans taking a trip abroad this summer will see the Domestic used in the leading hotels of Great Britain and Europe.

In this country it is also found in Public Buildings of every description and in the best of homes, especially in the attractive apartments of our large cities.



Model BB

The Domestic Combination Vacuum Sweeper

is the only satisfactory combination of the Carpet Sweeper and a Vacuum Cleaner—a machine to be used every day.

A few minutes' work with the least possible exertion keeps the floor coverings perfectly clean and sanitary. All the dust is deposited in the dust bag, while in the litter pans will be found everything too coarse to be taken up through the nozzle.

The powerful and continuous vacuum of the Domestic makes it possible to use the hose attachment for removing the dust from draperies, mattresses and upholstered furniture of all kinds.

Dust is Dangerous. Insist on having *your* home or apartments *Sanitary* the *Domestic* Way.

Let us arrange a demonstration in your home where you can test it thoroughly to your own satisfaction.

The Domestic Vacuum Cleaner Co.

The Originators of the Sweeper Type Vacuum Cleaner

Head Offices and Factory at
309 Hermon Street, Worcester, Mass.

Branch Offices at
Peoria San Francisco Toronto London Paris Brussels

NABISCO
Sugar Wafers

THESE incomparable sweets are the most popular of all dessert confections. Whether served at dinner, afternoon tea or any social gathering, Nabisco Sugar Wafers are equally delightful and appropriate. In ten-cent tins; also in twenty-five-cent tins.

ADORA

Another dessert delight. Wafers of pleasing size and form with a bountiful confectionery filling. Another help to the hostess. In ten-cent tins.

NATIONAL BISCUIT COMPANY

Dalsimer Spring Styles

An unusual combination of style and good taste is presented in these Dalsimer Spring models.

The Esplanade Pump
finds particular favor with the younger set. For afternoon or evening wear. Grace in every line and up-to-the-minute style. Patent leather or dull calf; also patent leather vamp with gray buckskin backs.

The Esplanade
$5

The Bella Donna
is a high-arched, narrow-toe, stylish boot. Dainty, distinct and individual. Top of silk brocaded cloth, patent leather vamp, Louis-Cuban heel.

Order by Mail
Exact fit absolutely guaranteed or money refunded. Send for Style Booklet 51 and self-measurement blanks.

Bella Donna $5

DALSIMER Expert Fitters 35 Years **Philadelphia**

READY-MADE HOUSEKEEPING

(Continued from page 112)

OUR VERY ENGLISH GARDEN

It is amusing to observe how jealous the English servants are of their respective positions. They resent nothing so much as having their mistress do anything for herself; they seem to think it is a reflection upon their abilities. The cook's scorn was hard to bear when I went into the kitchen and insisted upon making a cake for my husband's birthday, and I am reduced to entering the kitchen only by stealth, and when the cook has her evening out.

We have a typical, walled kitchen-garden. It is most picturesque, with neat paths and borders of aromatic, old English herbs, but it is quite unproductive as compared with French gardens. Little besides cauliflower, potatoes, that insipid vegetable marrow, and the nondescript "spring greens," seem ever to reach the table from the garden. Last year James thought he worked wonders with a species of tough salad in a hot-bed, and a few dainty yellow and red tomatoes grown the same way were prized by him as though they were the golden apples of the Hesperides. He scolded if we ate them too lavishly, and then sought to soothe our feelings by having a beautiful bouquet of flowers on the breakfast-table every morning.

OUR BUTCHER'S BOY

There are no picturesque, open-air markets here. The butcher's boy drives up in his cart with our chops, or steak, or leg of mutton, or sometimes he brings them in a wooden trencher on his head, covered with a white cloth. The ways of transporting meats are varied, but the supply is very monotonous. A fowl must be ordered some time in advance, and, curiously enough, of the fish dealer. This personage may also be persuaded, upon occasion, to part with a small lump of ice for a disproportionally large price.

Our supplementary vegetables come in the green-grocer's cart, and most of them are imported from France. We motor into the town six miles away and select what we want delivered the next day.

Laundry is very poorly done, and as the village laundress regards the doing of it as a personal favor, we send ours thirty miles away to a very expensive steam laundry which has the word "Royal" attached to its name,—an epithet for which we pay.

As for the social side of our summer, it is most pleasantly provided for. Not far away are the golf links and a club house for which we have the use for a small sum—twenty-five shillings, or five dollars. Also, we wandered into the picturesque little village church one Sunday morning, and this brought the vicar to call at once. Then the local families—the county families as they are called—left cards as a prelude to an interchange of visits, garden-parties, and afternoon teas.

ENGLISH AFTERNOON TEA

We have nine-and-twenty ways of taking afternoon tea, and all of them are agreeable. Sometimes we punt down the river with our tea-basket, and tie up under the willows by the shore, and have a picnic tea, and sometimes, on warm afternoons, we go through the rite under the great yew on the lawn; or by the sundial in the rose garden; and on rainy days we sip tea before the wood fire in the hooded chimney of the hall "lounge." More often than not some one drops in during the afternoon for a game of tennis.

All things considered, we find it is really worth while to keep a summer home over here and take a lesson from the English renting system which seems to be such an improvement on the American system. The voyage over seas is a great pleasure in this day of luxurious steamers, and by adding a third to what one would spend for a summer in France, one may spend a delightful summer in England.

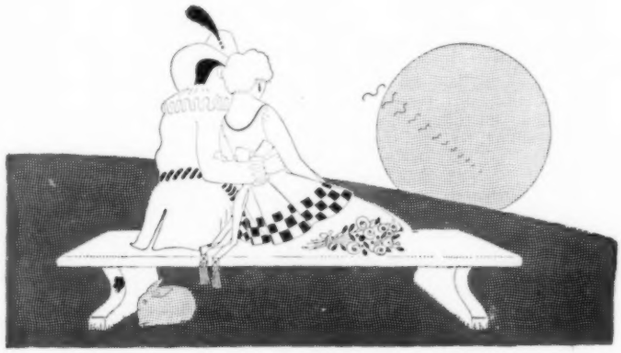
BLANCHE MCMANUS

THE MAKER OF SONGS

I made a song of my sorrow,
And sang it through my tears;
Nor sought applause,
But sang because
It passed the lonely years.

And once I heard a singer
Repeat a glorious line.
So sweet it trilled
The world was thrilled;
And lo! The song was mine.

CLAUDIA CRANSTON



Reduce Your Flesh

It can be quickly and easily accomplished. For every part of the body we have a specially designed article in

DR. WALTER'S FAMOUS

Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.

BUST REDUCER, $5

Made of Dr. Walter's famous flesh-reducing rubber with contil back.
The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Rubber Elastic Bust Reducer, $3

Made of dainty, white rubber webbing—delightful support with or without corsets, reducing the figure from 3 to 4 inches at once.

CHIN REDUCER AND WRINKLE ERADICATOR

Price, $2.00 each

DR. WALTER'S SLIP-OVER, $6

Made of strong rubber elastic webbing. Worn over the corsets and reduces the thighs at the same time increasing comfort to a startling degree.

Made to your measure, price $6 up
Perfect fit guaranteed

Rubber Elastic Webbing "Slip-Ons," $8 up

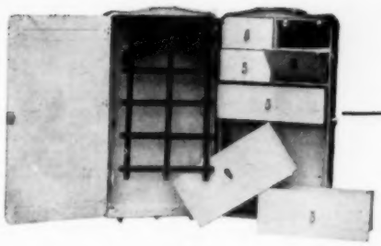
FACE MASK — *Price $5.00*

No cosmetics required. Excellent for bleaching the face.

GLOVES TO ELBOW — *Price, $5.00*

Write at once for further particulars.

DR. JEANNE WALTER
Inventor and Patentee
Dept. A, 45 W. 34th Street, New York



BUY INDESTRUCTO BAGGAGE

When you go to buy a trunk, keep this one fact before you: that you are buying for now and for the future.

A trunk is the poorest thing in the world on which to try and save money. No trunk can be too good for you—too strong—too serviceable.

Pay enough for your trunk to get real value, sure service, but see that you get what you pay for. That means, remember the Indestructo name. Compare the Indestructo with any other trunk made. See it side by side with other trunks in the stores.

You will find that not one of them has the distinctive features of the Indestructo—that not one of them gives you the same solid assurance of real worth and service—not one of them is so well able to care for itself in the crash and crush of hard baggage handling.

One proving bit of evidence as to the standing of Indestructo Trunks in the business world is the way leading merchants—the best and wisest merchants—have accepted the Indestructo.

Remember that no other trunk can give you the service, satisfaction, the beauty and lasting value, and the special Five Years' Insurance and Registry features that are all yours with the Indestructo Trunk. It is worth your while to buy right and be satisfied.

Say to yourself, "The next trunk I buy will be an Indestructo"—Then make good on that promise.

Our booklet explains that fully—ask for it.

National Veneer Products Company

9 Beiger Street — Mishawaka, Indiana

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THE IMPERIAL HOTEL

Largest, Latest and Finest Hotel in Carlsbad

Booklets, Dorland Travel Bureau (International Sleeping Car Co.) 281 Fifth Ave., New York

—and now it is the "Hip Belt Corset"

MME. LILLI is the Originator of the famous BONELESS CORSET. She invites inquiries concerning her new features in corset construction for Spring and Summer, 1914.

for slim figures. Cool and most comfortable for warm weather, because made entirely without boning of a very thin silk and linen, hand-knitted fabric, instead of webbing. The HIP BELT CORSET shapes the waist and confines the hips to conform with the newer and more curved figure. Buttons in front; in white and pink. To be had only of

Mme. Rose Lilli

Brochure on Request

15 WEST 45th STREET — **NEW YORK**
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Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous Flesh will positively disappear.

DR. WALTER'S FAMOUS

Rubber Garments

FOR MEN AND WOMEN

CORSAGE

This garment can be worn comfortably under the corset—reduces the bust, hips and thigh.

NECK AND CHIN REDUCER

$3.00

Shown in the illustration above

The medicated rubber restores the wrinkled and saggy muscles to a firm, healthy condition. It not only removes the wrinkles, but draws out all impurities from the skin. The small articles are adjustable and fit anyone—no measurements are required.

GIRDLE PANTS

Reduce the limbs, hips, abdomen and as far above the waist-line as desired. Can be worn under the corset all day without the slightest discomfort.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars.

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Dept. A, 45 W. 34th Street, New York

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Importers and Makers of Gowns, Hats and Furs

Dressmaking and Millinery under the direction of

MARGARET SMITH

Formerly with AITKEN, SON & CO.

Newly Arrived Model Gowns and Hats

Three Piece Costumes of Silk

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Dancing Dresses of Net and Organdie

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THE NEW BOOT SHOP FOR WOMEN

FORMAL OPENING OF

William Bernstein

SHORT VAMP SHOES

TRADE MARK

At Six West Thirty-Seventh Street

Just off Fifth Avenue

New York

"The Panama"

The "tongueless" effect introduced by William Bernstein. The elimination of the tongue gives full play to the delicate arching of the foot—simple, pleasing lines. The material is two-toned suede Leather or Cloth, in color to match your new gown, set off by genuine Rhinestone, Bronze or Gunmetal ornament on the side.

Eight Dollars the pair.

William Bernstein's New Shoe Creations (bench made) reflect the cunning of Paris.

We offer speedy facilities by mail for those who have experienced great inconvenience in getting shoes properly fitted. Shoes molded to conform to extra wide, extra narrow, or tender feet in twenty hours.

Drop a postal card to us requesting spring catalogue V.

"The Riviera"

Combining dignity and grace. Bench-made and builded by Bernstein. Showing exaggerated tongue and side ornament. Ultra-smart model in patent leather or dull kid.

Eight Dollars the pair.

LITTLE PIECES *of* JAPAN

(*Continued from page* 65)

"more water," and the like than to pull people about in a jinrikisha.

I returned to America and for three years worked out the details of printing that interested me, trying to add my own ideas to those gained in Japan, and last year I decided to go back to Japan, take a house in Tokyo for the winter, send for my old printer, and—enjoy myself. I thought this would be so easy that I could make all the arrangements alone. Accordingly I took the house, settled my family, and started out to find my men, but—they had vanished completely. Even the professor had disappeared, and the man who had discovered him for me before was lecturing in America. With my house boy I searched every day for a month, following every clue, even the slightest, but all to no purpose. The way of the tourist in Japan is very smooth; ivories, embroideries, curios, bronzes, await her in the shops, or are brought to her hotel—she can not escape them; but if one wants something of the people—to learn an art, to find a native, or to buy something purely Japanese—one faces a wall in which there are no openings. Then one afternoon, when a Japanese friend was calling, more for something to talk about than with any idea of his helping me, I told him the whole story. He said quite simply that he would find the men I wanted to see.

He was one of Japan's Ambassadors home on leave of absence, and inside of three days after he interested himself in the affair arrangements were made for me to meet Japanese artists and Japanese people interested in art. I received invitations to everything attractive from an artistic viewpoint, and I met lecturers, commissioners, writers, and artists until I was quite overwhelmed. My lost printer was found immediately, and inside of a week my old block man and the printer, too, were sitting on my floor drinking tea, while the Ambassador acted as interpreter. When I asked for the two small boys who had formerly helped me cut blocks, I was told that both were dead—one of consumption and the other of insanity. It is only in such chance ways as this that one is reminded of the wretchedness back of Japan's smiling exterior.

Block-printing is really a lost art in Japan. There are very few men who carry on the work, and they are mostly poor and live in out-of-the-way places. In Tokyo, a city of two million people, they are as completely lost as though they had never existed. I returned home only a year ago, yet the Ambassador who found my men for me is now in a foreign country, the entire district where the printer lived has been burned, and were I to return to Tokyo to-morrow I doubt if I could find any one to help me print save through sheer luck.

ROME SETS *the* WORLD DANCING

(*Continued from page* 72)

the fact that it was danced there as early as 1697 in an opera called "L'Europe Galante," by Campra, and Bach wrote a melody for "La Forlane," which he called "Danse Veneziana."

The dancer *à la mode* at the Opera is Mlle. Aida Boni. Everywhere her praises are being sung. She is young and pretty, and is considered a dangerous rival of Mlle. Zambelli, who has had a long and undisputed reign at the Opera. Mlle. Boni is very fond of dancing the furlana, and does it in her own inimitable way, introducing many a step which would be the despair of M. Duque, himself. On a Sunday evening not long ago, she danced the furlana at the home of M. and Mme. Jean de Reszké, much to the joy and amusement of a large party of guests, among whom were several Russian grand dukes, and notables from the literary, artistic, and social world.

THE FURLANA BY MAIL

For those who wish to try to accomplish the furlana by their own efforts, Duque supplies these instructions:

First figure: The gentleman puts his left hand on his hip and gives his right to his partner who takes a similar position. The gentleman starts forward with his left foot and leads his partner in six steps of a quick one-step, then starting with his right foot, in six steps backward.

Second figure: He returns to his first position, gives his right hand to his partner, and starting with his right foot takes three well-accented steps of the one-step and repeats them in the opposite direction, starting with the left foot and giving his left hand to his partner.

Third figure: The dancers stand face to face, then separate, and each turn twice in opposite directions. They then perform two measures of the double Boston. The man crosses his right leg over his left with a little jumping step, then takes two gliding steps drawing the right foot toward the left in a movement that recalls the ragtime. His partner goes through corresponding steps, and the entire figure is repeated in the opposite direction.

Fourth figure: The gentleman leaves his partner and glides two steps to the left. His partner takes two steps to his right and the two dancers cross twice, back to back and face to face alternately. They then turn their backs; the gentleman, to the right of his partner, gives her his right hand and with his left hand passed behind his back takes the right hand of his partner. Starting with his right foot he takes six steps of the one-step and then, passing behind his partner without dropping her hands, repeats.

Fifth figure: The couple assume the usual position for ballroom dancing, and take four steps of the one-step very slowly forward and six somewhat faster back; then repeat the figure.

Sixth figure: The dancers are face to face and separated. They turn their backs and each takes three steps to the side in opposite directions, and then repeats these three steps in order to meet again face to face. When in this position, the gentleman crosses his left leg over his right, taking a step to the right, then the right over the left, taking a step to the left. He does this three times in succession, finishing by crossing the left over the right.

THE CREATOR OF THE MAXIXE

Monsieur Duque is a Brazilian by birth, and oddly enough, while in his native land, completed his studies and received his diploma as a licensed physician. He is the creator of the famous maxixe, and at present is director of the Dancing Palace of Luna Park in Paris. He is also in great demand for private, after-dinner dances, and dances nightly, after midnight, at the Café de Paris. It is the opinion of M. Duque that the furlana will be popular for the home and in private salons, but that it will in no way diminish the prestige of the maxixe, and that the tango and kindred, merry, rollicking steps will long continue in favor.

MAURICE

398 Fifth Ave. (Opposite Tiffany's) New York

The smartly dressed woman to-day adheres strictly to the street suit for all day-time functions. This necessitates a number of attractive waists—simple and elaborate to suit the occasion. Maurice offers you a variety not to be found elsewhere. Waists of every material and at the usual reasonable prices. Send for Maurice's Catalogue before making your selection elsewhere.

V1600—Full blouse of good quality crêpe de chine, small vest effect of shadow lace, and round collar of same, fastens with small glass buttons down front; white, flesh, maize and copen. Maurice price $5.00

V1603—Blouse of fine voile, strictly tailor made; front and back of waist tucked, also sleeves; heavy piping around collar, vest and sleeves; two large crochet buttons fasten front; white, pink, lavender and tan. Maurice price $2.00

V1604—Blouse of allover shadow lace, with an overbodice of chiffon, small ribbon around neck and ties at front; maize, flesh, gold and white of lace. Maurice price $3.95

V1601—Crêpe de chine blouse; neck, sleeves and imitation patch pockets trimmed with shadow lace edging; small pearl button, and silk cord and tassel around neck; white, maize, flesh, tango, copen. Maurice price $2.95

V1602—Blouse of fine voile, fine hand embroidery and venetian medallion either side of front; vest of voile with crochet buttons, with a vestee and collar of shadow lace. Maurice price $2.00

V1606—Blouse of fine voile, hand-embroidered front; wide lace edging around collar, down front and around sleeves; fastens with pretty china buttons. Maurice price $2.00

V1605—Blouse of crêpe de chine; with broad band of shadow lace front, back and sleeves; lace edging neck and sleeves; shown in white, maize, flesh and nile. Maurice price $2.95

Look for La Mode *this Label*

The Correct Maid's Dress

Those who are particular about their maid's appearance, buy "La Mode."

A New La Mode *Suggestion*

Maid's Grey Summer Uniform

Chic afternoon dress for Waitress, Parlor Maid and Ladies' Maid.

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Grey Cotton Pongee, Price $3.50

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Insured against loss or damage by Fire, Moths or Burglary

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Storage Vault on premises open for inspection

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Handsome cotton gowns and gowns for street and evening wear. Write or telephone for prices and suggestions.

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"LA MODE DU JOUR"

A dainty Blouse, a natty Skirt,
A smart Silk Coat with frills and flare,
Enhance the charms of woman fair.

Negligees and Simple Dresses

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FASHION HINTS

Send for it. Mail Service unsurpassed. Orders filled at once or made at short notice.

MODERATE PRICES

Lane Bryant
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MATERNITY ATTIRE
A special department is maintained showing attire for maternity. Send for edition "V. M."
EXPECTATIONS AND STYLES

GRANDE MAISON DE BLANC

Bed Spreads of every type from simple dimity to elaborate lace

Illustration shows bed spread of fine batiste, elaborately hand-embroidered in new design of daisies and bow knots, with embroidered piece for bolster.

Single bed size - - $14.00 each
Double bed size - - $16.00 each

Exclusiveness at prices no higher than charged elsewhere for the ordinary merchandise, is the result of specialized linen dealings.

538-540 Fifth Avenue, New York City

WICKER UPSTAIRS *and* DOWN, INDOORS *and* OUT

(*Continued from page* 50)

page, the idea of the Colonial mahogany mirror. It has a closely woven frame of wicker and a quaint panel of flowered cretonne across the top.

TO SOFTEN THE OVERHEAD LIGHT

Perhaps the novelty for which there is the most crying need is the inverted wicker lampshade which hangs like a basket under the blasting light of the overhead chandelier or electrolier. Such a shade is illustrated at the top of this page. Those who know the value of soft light will appreciate such a simple basket, lined with pale rose for becomingness, and suspended under the difficult overhead light.

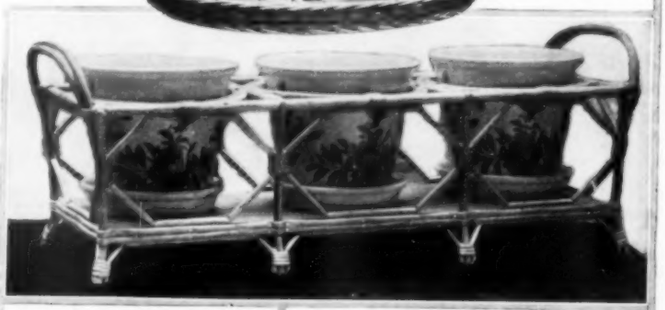
What to do with the flower-pots in the window is at last decided by the wicker jardinière, a contrivance that holds three ornamental pots together. Into these may be slipped potted plants which are made lovelier by this grouping.

No single one of the established "comforts" or ornaments of home seems to have been forgotten by the designers of wicker furniture. Among conveniences that are novelties in wicker are a telephone table and stool ideally adapted to their purpose.

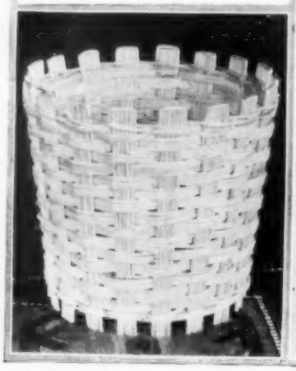
Such a stand and a waste-basket substantial enough to be used for a jardinère form the concluding illustrations below.

A light hidden in a basket lined with rose is most becoming. Price, $3

A wicker porch tray with "nests" for the cups and pitcher of Hungarian ware. Complete, $10



A set of jardinères that makes effective grouping of window plants possible and care of them easy. In four sizes at $8, $15, $18, and $20



Serving for potted flowers or for waste paper. Price, $2

A stand for the telephone, rivaling that instrument in convenience. Price, $15

EXTRA QUALITY

DUNLAP & Co. N.Y.

REG. U.S. PAT. OFFICE

Paris Millinery

Chic, daring and conservative shapes, presenting the latest fashion edicts from the noted Parisian milliners.

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Travelers in Europe are cordially invited to visit our PARIS house,

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where they will receive every courtesy and will find a most interesting collection, embracing

Rare Gems and Pearls

the newest designs in Fine Jewelry and Watches and the latest novelties of the European markets.

Arrangements may be made for delivery in America of articles purchased in Paris, we attending to all details of importation, payment of duty, etc., without charge.

Letters of introduction issued to intending travelers at their request.

SPAULDING & CO.

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(334)

Bonbons Chocolates

"SANS ÉGAL"

The "Policy" *of* Maillard

Bonbons
Chocolates
French Pastries
Ice Creams

THE success and popularity of a business is built upon its rigid adherence to a clearly-defined aim and policy. The policy of the house of Maillard followed consistently since its inception in 1848 has been to command the confidence of its clientele by maintaining absolute purity, unvarying high quality and distinctive excellence in every Maillard product.

Maillard Candies packed in French Bonbonnieres (Exclusive Importation) or Fancy Boxes to order, and, when requested, made ready for safe delivery to all parts of the world.

Maillard

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SPRING STYLES

Established Over 30 Years

The new models reflect the beauty of master designing and the character of most efficient hand shaping.

Our designers and our shoemakers aim for exclusiveness and perfection.

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

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Exhibit Shops: Chicago, 724 So. Michigan Avenue. Pittsburg, Jenkins Arcade. New Haven, 982 Chapel Street.

We have no agencies—Our shoes are sold only in our own shops.

Poinciana Cerate

improves a poor complexion
—preserves a good complexion
—nourishes the skin tissues
—prevents and immediately relieves the effects of wind and sunburn
—will not irritate or injure the most delicate skin
—will not cause a growth of hair
—will not become rancid in any climate

A sample will be sent on request to those who wish to test the efficacy of Poinciana Cerate

Tubes, 25c.
Jars, 50c., $1.25 and $2.50

At really high-class toilet goods counters — or sent postpaid by

G. B. MERRIAM
Lake Placid, N. Y., Palm Beach, Fla., and White Sulphur Springs, W. Va.

ON EVERY WOMAN'S DRESSING-TABLE

there should always be found a bottle of that matchless perfume, the old time favorite

MURRAY & LANMAN'S Florida Water

Once used, it is simply indispensable. Grateful on handkerchief or clothing; a fragrant Lotion or Spray; a refreshing addition to the Bath, the Basin, or to the tumbler when brushing the teeth: it is mildly antiseptic and always delightful.

Ask Your Druggist for It. Refuse all Substitutes!

Sample size mailed for six cents in stamps. Ask for our booklet, "Beauty and Health."

LANMAN & KEMP,
135 Water Street, New York.

On Her DRESSING-TABLE

AMONG the many "smart fashions for limited incomes" may be numbered the toilet articles of ivory or its several clever imitations. From being considered primarily as appropriate for the young girl, sets of the various white compositions have grown and grown in popularity until they are preferred by many to the more pretentious sets of gold, silver, enamel, or fancy shell. Sewing implements are made from white composition. It forms the fittings of dressing-cases, for which its lightness especially commends it. It is a perfect complement of the furnishings of the country house. It is cleansed more easily than metals. And ever the designs grow more graceful. Now they have reached a culmination—at least for the moment—in the very new Louis XVI design which is illustrated on this page.

This really beautiful pattern, which heretofore has been shown in silver, is enhanced by the Old English letter of gold inlay. A monogram could be substituted, but the Old English initial is newer and more striking, though, of course, nothing like as bold as in this photograph. Twelve pieces of French ivory, each with its gold initial or monogram, comprise the set, and $35 is the exceptional and special price which is asked for it by a large Fifth Avenue shop. (The comb is not shown.)

PERFUMING THE HAIR

Just a little ball of what looks like clay dissolved in a teacupful of boiling water and applied to the hair after a shampoo, and the hair will be delightfully perfumed for several days. While the ball is dissolving, the hair can be shampooed and thoroughly rinsed with clean water. After the first wetness is absorbed with heavy towels, the dissolved clay (which must be first filtered through a fine cloth) is poured slowly over the hair and rubbed well into the scalp so that it may be absorbed by the scalp and its perfume may permeate the whole mass of hair. The hair should then be dried without any artificial process. Price, 40 cents each, or $3.50 a dozen.

CONCERNING THAT "POUND OF FLESH"

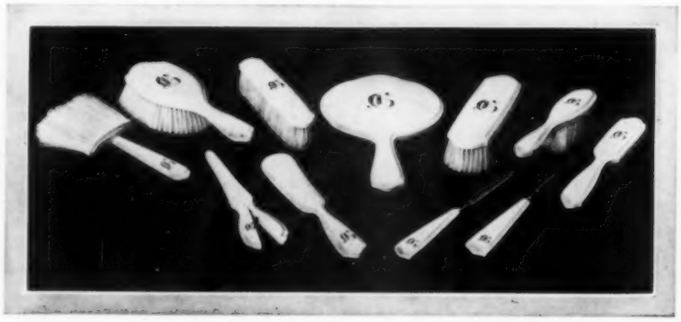
That one may lose from one to two and one quarter pounds of fat a treatment is a statement to make the stout woman take thought. But this is what a graduate nurse says she can do by the simple means of an electric blanket which induces perspiration. The patient is wrapped in this specially made blanket for from thirty to forty-five minutes, during which time the carefully regulated heat causes free perspiration. There are no shocks; just a constant, agreeable warmth which softens the fatty tissues, eliminates the waste and water in the system, and, where rheumatism exists, does much to alleviate pain and soften the stiffened joints. A rest follows the removal of the blanket; then a tepid and afterwards a cold shower bath; and finally a vigorous massage which kneads away the softened fatty tissues.

There is no feeling of lassitude after the treatment, but rather one of lightness and buoyancy. While the patient is completely covered with the blanket, the windows are open to admit the fresh air, and the massage is of the sort to stimulate, not to exhaust. The rest quiets the nerves and the demon insomnia is made to fly before the treatment. There is little or no dieting required, nor any gymnastics. The nurse possesses a pleasant personality and her rooms have the lightness, convenience, and absolute cleanliness that characterize a hospital. During the first treatments, the nurse remains with the patient every second the latter is in the blanket, carefully watching the effect of the electricity. The price of these treatments is $30 for a course of twelve, or $3 each.

AGAIN THE SHAMPOO

Just off Fifth Avenue in a dignified old apartment house lives a woman who gives excellent shampoos and who relies upon the personal recommendation of her patrons as her sole advertisement. Thin hair, she claims, is often due to carelessness in shampooing. Cheap soaps or the wrong soaps are used directly on the hair and then it is not thoroughly rinsed. Rinse in seven clear waters is a Mede and Persian law in this woman's treatment, which is as follows:

The head is prepared by gently lifting and loosening with a coarse comb whatever dandruff there may be in the scalp. All this is brushed out. A sulphur pomade, which destroys dandruff and promotes the growth of hair, is rubbed thoroughly into the scalp. Then comes the actual shampoo with an excellent green soap made from the best Italian oils. This soap is boiled down to a jelly, for soap in cake form should never be used directly on the hair as it is then almost impossible to get it all out. All this while the head is being massaged in a manner to stimulate the circulation. Finally comes the rinsing with seven waters. If a tonic is needed, there are two, one for white hair, and one that this woman says from personal experience (that is, her own hair as well as that of others), will strengthen the coloring pigment generally and the short, incoming hairs, so that the hair will return to its natural shade. This is a perfectly natural process, not dyeing, in which this woman does not believe. A shampoo treatment is $1; the hair tonic, $1 a bottle; and the soap, 25 cents a cake. This soap, by the way, is equally good for the face and hands.



The charming Louis XVI pattern has at last been copied in French ivory. This set, with monogram or initial of gold inlay, may be had for $35

The Aristocrat *of* Safety Pins

"DAMASCUS"

MADE of slender, highly-tempered steel wire, beautifully polished to perfect smoothness. Very stiff needle-sharp points that pierce any fabric ranging from tough leather to the sheerest silk without puckering.

The safety "shield" is made flat to lie snug. The sheathed coil prevents tangling. Can be closed or opened from either side, but cannot become unfastened accidentally. *Damascus* is the constant choice of modistes, nurses and ladies everywhere.

Made in six sizes from 15-16 inches to 2 3-16 inches long. Nickel, Black, and Gold finishes.
Always look for the *Oakville* Trade Mark on every card of Safety Pins or paper of "Common" Pins you buy.

Oakville Company
Waterbury, Conn.

Makers also of *Clinton* "never-rust" Nursery Pins, and *Sperry*, the "king Pin" of "common" Pins.

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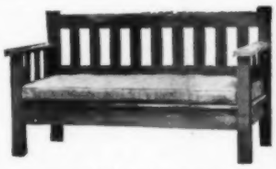
Burrill's Tooth Powder

For candy lovers. Cleanses so thoroughly it works its way to all parts of the enamel, and leaves the mouth clean, sweet, and refreshed. Indorsed by dentists. 25 cents. Powder form in large glass bottles—or in paste form in tubes. New England Laboratory Co., Lynn, Mass.

LEAVENS



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¶ Our stock is especially rich in models of old New England Furniture which so admirably accords with interiors of good taste and refinement.

¶ Let us send you (gratis) full set, No. 5, of illustrations of our different models.

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but the most artful ever offered and impossible to detect. Something absolutely new and harmless.

FLOSBRIC

Comes in three tones—for dark, medium and light complexions.
Full size $1. Half size 50 cents.
Sent direct by mail
Free—the "Story of Rouge" which tells the secret of judicious tinting.

FLOSBRIC LABORATORY
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GREAT BEAR
Spring Water
Its Purity has made it famous

YOU never heard of a corset that was too good for the really well dressed woman; the demand from women of fashion is always for something better; something that will meet the demands of fashionable modistes and tailors for women.

Up to the present time nothing better than LeRêvo, Society's Corset, has ever been made; it meets every requirement because it is designed with the co-operation of the fashion makers of the world.

Le Rêvo Corsets cost more than the ordinary creations of steels and cloth, but they give more; they give a correctness and beauty to the figure which shows in every line and drapery of the gown worn over such a corset. Of course, they cost more!

The ideas given you in Le Rêvo Corsets originate in Paris simultaneously with the conception of new styles in gowns. The designer of gowns says—"Gowns must be so and so;" the designer of Le Rêvo Corsets sets to work to make the foundation upon which such gowns can be made. No expense is spared; there's only one object in view—to be right, absolutely right, as judged by the most exacting standards of the latest fashion.

You want this kind of corset and you can get it in only one way—buy a Le Rêvo; pay the extra price for the extra satisfaction of knowing you are right. It's a great comfort to the well dressed woman.

Le Rêvo
Society Corset
The Kabo Corset Company
New York Chicago San Francisco

A.P. Brassiere Directoire

The Tango Brassiere

Style No. 26
Price $1.50

In fabric, trimming and design, the brassiere has undergone a transformation. Fashion's insistence on relaxed lines, and the diaphanous upper portion of the gowns calling for a decorative as well as a substantial foundation, have brought about this innovation. The designer and maker of the

A. P. Brassiere Directoire

shows in the entire line a thorough comprehension of every figure and fabric requirement.

On Sale At All the Best Shops

Write for 1914 Style Booklet illustrating new and attractive models.

G. M. POIX, Inc.
Originators of The Open Front Brassiere
50-52-54 Columbia Heights, Department K
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A.P. Brassiere Directoire

"Just Nature's Way"

My Beauty Exercises

will make you look Younger and More Beautiful than all the external treatments you might use for a lifetime. My system removes wrinkles and lines, draws up sagging muscles, firms the flesh, rounds out the thin face, makes the complexion fresh as in girlhood—without massage, vibration, astringents, plasters, chin straps, or any appliances whatever—Just Nature's Way. I teach you a method for life.

My system not only reduces double chin, but it LEAVES THE MUSCLES AND FLESH FIRM AFTER THE SUPERFLUOUS FLESH HAS BEEN WORKED AWAY. The *too thin* neck can also be beautifully rounded and hollows filled out.

No matter how tired, five minutes of my Facial Exercise will freshen your complexion and give it a most exquisite coloring.

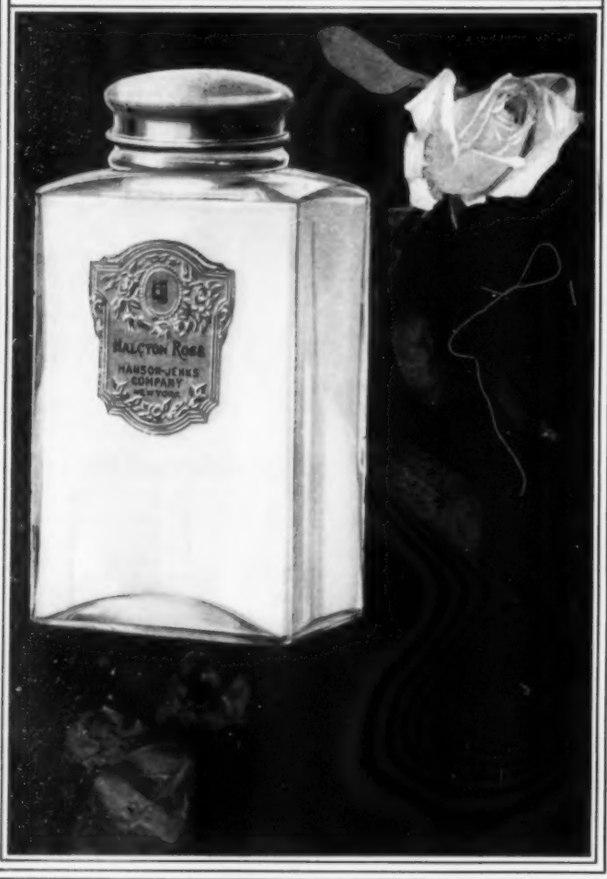
Write today for my New Booklet on Facial Beauty Culture, Body Culture and New Beauty Suggestions—FREE.

KATHRYN MURRAY
Dept. V-42
209 State Street Chicago
The First Woman to teach Scientific Facial Exercise

HALCYON ROSE

We cannot overstate the fastidious carefulness used in preparing this exquisite talcum powder. We make it for the women who would rather pay a little more and be *sure* that their talcum powder is free from every source of irritation, mechanical or chemical.

HANSON-JENKS COMPANY
29 West Thirty-eighth Street
NEW YORK



WHAT THEY SAY

STATISTICIANS, it seems, can not leave us even our proverbs and pet phrases. They eliminate them ruthlessly from our vocabularies, quite forgetting that it will take us generations to get new ones.

"Talk is cheap" is the last delightfully descriptive comment to be disproved and discredited by incontrovertible facts and computations. A meticulously patriotic Belgian has recently entertained himself and the world by computing the cost to Belgium of parliamentary oratory. The cost he asserts is 7,286 francs an hour, 121.43 francs a minute, or a fraction over 2 francs a second. The term "golden words" has a new significance. The words, "Gentlemen, the Chamber is now sitting," uttered by the President at the opening of each sitting, costs 5 francs, and a laugh was estimated to cost 6 francs, 10 centimes. At that rate, legislative halls are no place for mirth.

Even a roll-call is costly. Let us hope for the peace of the country that no American statistician will arise and attempt to compute the cost to the nation of all the words spoken in national and state legislative chambers. Yet, on second thought, it might be well to have such a calculation made. Knowledge in regard to the high cost of talking might at least make us say less about the high cost of living!

CANDY AND ITS MAKERS

A box of candy usually arouses in our minds nothing but an eager sense of anticipation, and we think nothing about the people who made and boxed the sweets. But they need some thought, according to a report submitted to the Legislature by the New York Factory Investigating Committee. The report contains wage schedules for twenty thousand confectioners and paper box makers, and it appears that a great majority of the women employed in these two industries earn only from five to seven dollars a week. In these days of soaring prices, it is high financiering indeed to make both ends meet on such a wage. The chairman of the commission challenged an interest and consideration when he said, "It is clear that something must be done to remedy this situation."

A SPECTACLE AND A CONGRESS

When the "army" of the unemployed marched two abreast into the churches of New York City, they won for themselves something far more valuable than momentary shelter; they won general public attention, a thing which no number of learned congresses and committees could ever have secured them.

Who talks, for instance, of the Congress on unemployment held at Ghent not long ago? Yet, to students of social conditions and to those in authority the problem it discussed was regarded of sufficient importance to warrant one hundred and thirty cities representing sixteen different countries sending delegates.

The man without work is not simply a local nuisance as some believe; he is a world problem and must be considered seriously by society as a whole, not discussed only by students and experts. Also he must be kept apart from a consideration of pauperism. The causes of unemployment are usually quite beyond the control of the individuals concerned, and must be sought and met fearlessly by every great city. The Congress at Ghent was significant in many ways. It was the first international effort to solve a social problem of increasing complexity, and the selection of Ghent as a meeting-place for this purpose is especially interesting. This ancient industrial center has been adding its quota to the solution of newer industrial problems for some time; for instance, since 1900, the municipal council of Ghent has been assisting its wage-earners to insure themselves against the distress of unemployment, and the result has been gratifying. Doubtless the hundreds of men and women who attended the Congress gained as much, if not more, inspiration from the successful experimentation at Ghent as from the learned papers and discussions heard at the meeting. We have the promise that the poor shall be with us always, but the outlook now is that in a generation or two, if modern theories succeed, the unemployed will be an infrequent phenomenon among us.

A NEW LIGHT ON CHINA

Oh, what will China be without its lanterns? Will it be possible to recognize it in any other light than the soft, many colored one that falls in waves upon its streets from fragile lanterns swaying in the wind? Let us, at least, treasure well our memories and prints of that quaint land, for a new missionary has entered it in the form of the Standard Oil Company, and is warmly welcomed by the government. China has, in fact, entered into the company as a sort of junior partner with a minor share in the profits of development. The government guarantees control of all the oil lands and will give these to the company.

With characteristic shrewdness, the Standard Oil Company is pushing its business into the remotest corners of the new republic, and is stimulating a demand for its products in the homes. Already, it has put on the market a good lamp which sells for seven cents, and the natives are buying it and becoming rapturous over its powers of brilliant illumination when equipped with a good wick and Standard oil. Musing over all this, one is constrained to smile at the ways of man. While one republic is trying to shove Big Business Grown Too Big out the back door, another is inviting it in by the front door to sit in the parlor.

THE AUTOMATIC LIBRARY

The automatic lunch is, so far as we know, an invention of America, but the automatic library is, not surprisingly, a German contrivance. The slot machine has been turned to new uses in Germany; it is now a vender of books. The books, each with a number attached, are arranged in a glass case and corresponding numbers are on the slots beside the case. When a mark is dropped in, a book is released, and the wayfaring man may proceed with his literature. Now it would appear, in Germany at least, that he who runs (and pays a quarter) may read.

DR. ANNIE MARION MACLEAN

THE "COLONIAL" IS FASHION'S FAVORITE FOR SPRING. THE PLAIN TOE PUMP IS CORRECT, BUT NOT "SMART." THE BUTTON OXFORD IS PASSE. THE LACE LOW-CUT IS LESS POPULAR. HIGH TOES AND SHORT VAMPS ARE FORGOTTEN. THE CONSPICUOUS STYLE FEATURES OF THE NEW SEASON ARE ELONGATED VAMPS; SLENDER, SLOPING TOES; FRENCH HEELS; DECORATIVE EFFECTS WITH RHINESTONE ORNAMENTS; JEWELED SIDE FASTENINGS AND MARIE ANTOINETTE BUCKLES.

BARONESS—$5
Patent Leather Street Slipper

Silver-finished Marie Antoinette buckle; long, tapering toe; new-shape tongue; Louis XV heel; non-slip ooze lining. Also available in Black Russia.

Exclusive Custom Styles

$4 and up

Write for the "Regal Blue Book."

Regal Shoe Company
260 Summer St. Boston, Mass.

Does Your Figure Please You?

Your dressmaker can never make a gown look well on you unless you have a good figure and unless you carry it well.

I want to make you realize that your figure and health are almost entirely in your own hands, and that by following my simple, hygienic directions in the privacy of your own room

You Can Be *So* Well

that your whole being vibrates health. I have helped 65,000 of the most refined, intellectual women of America to regain health and good figures; and have taught them how to ***keep*** well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your own room, to following scientific, hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women and increased the weight of as many more. In my work for reduction or building flesh, I strengthen every vital function so that you are full of life and energy.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to **common sense.** Fully one-third of my pupils are sent to me by those who have worked with me.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is **easy**—not as hard as what they are enduring.

The best physicians are my friends—their wives and daughters are *my pupils—the medical magazines advertise my work.* Someone in your town knows me. Ask your friends about my work. I am at my desk daily from 8 to 5.

No Drugs—No Medicines

I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercises for nerves and muscles controlling them, bringing a good circulation of warm blood to them, which I purify by teaching correct breathing. I relieve such **Ailments** as

Indigestion	**Sleeplessness**	**Catarrh**	**Suffering in**
Constipation	**Nervousness**	**Headaches**	**Pregnancy**
Anaemia	**Torpid Liver**	**Weakness**	**Rheumatism**

I have published a free booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 South Michigan Ave., Chicago

Miss Cocroft is a college bred woman. She is a recognized authority upon the scientific care of the health and figure of women. She personally supervises her work.

Kenyon Outing Coats

Stylish—Serviceable—Durable

Style No. 979, made in Homespun Woolen Cloths; No. 19252, Black and White; No. 19251, Brown, Gold and White; No. 19253, Pheasant Tan; and No. 19254, Olive Heather Mixture; at $16.50.

Style No. 921, made in Velvet Corduroy Cloth; No. 1189, Golf Green; No. 1142, Ivory; No. 1144, Tango Red; No. 1145, Spark Blue; and No. 1146, Golf Red; at $13.50.

Style No. 921 is also made in Soft Blanket Cloths; No. 19141, Navy; No. 1197, Peach; No. 19139, Rosalind; No. 19140, Spark Blue; No. 1207, White; No. 1198, Mustard; No. 1196, Citron; at $13.50.

You can buy these Kenyon coats from reliable Dealers everywhere. Show the picture, and watch for the Kenyon label; it's a quality sign.

Kenyon Outing and Motor Coats, Raincoats and Overcoats, both for men and women, can be had of reliable Dealers everywhere, at from $5 to $45.

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Fifth Avenue Building, 23d Street and Fifth Avenue

Chicago Salesrooms Congress and Franklin Streets — **NEW YORK** — **Boston** 501 Washington Street

The FUZZY-WUZZY Coat

The Indispensable Knock-About Wrap for Summer

On your motor trips—for traveling—after a game of tennis or golf — for the beach, or chilly nights in the mountains, and for all sporting occasions, you must have a FUZZY-WUZZY coat if you wish real comfort this coming season.

The FUZZY - WUZZY coat is loose and mannish, but so soft and warm that it makes the daintiest woman more bewitching still.

Made of fuzzy woolen stuff that looks as soft and comfortable as it really is.

Ask for it (and get it) in any of the best department stores.

Leading Shades

Cream
Tango
Jade
Amber
Lapis Lazuli
Topaz
Sapphire
Malachite
Peridot
etc.

Samples Upon Request

The Genuine Fuzzy-Wuzzy Coat made ONLY from

WORUMBO MATERIAL

Garments containing this label are genuine

REGISTERED Worumbo ESTABLISHED 1866 FUZZY-WUZZY U.S. PAT. OFF.

All Worumbo Fabrics are All Wool

WORUMBO COMPANY
334 FOURTH AVENUE, NEW YORK

Winslow Homer in his "Weather Beaten" suggests at the horizon the impersonal immensity of the sea, and close at hand the wilful force that makes it feared like a living creature

A R T

Art Which Dares the Vulgarity of Absolute Honesty and Art Which Does Not—Etchings Full of the Pull and Give of Crowds—Behold the Sophistry of the Synchromists

CALENDAR OF EXHIBITIONS

New York.—Fine Arts Building. Spring exhibition of the National Academy of Design, to April 26; annual exhibition of the American Society of Miniature Painters, to April 26.

Braun and Company Gallery. Etchings by Henry Deville, from March 28 to April 15.

Gimpel and Wildenstein Galleries. The Heseltine collection of eighteenth century French drawings.

Folsom Galleries. Paintings by fifteen contemporary American artists, from April 2 to 16; photographs of the Panama Canal by Edith A. Tracy, March 31 to April 14.

Knoedler Galleries. Exhibition of the Association of Women Painters and Sculptors, from April 6 to 20.

Keppel Galleries. Etchings by Ernest Roth, from March 26 to April 15.

Macbeth Gallery. Exhibition of thirty paintings by contemporary American artists, from April 1 to 15.

New Haven.—Yale School of Fine Arts. Thirteenth annual exhibition of the New Haven Paint and Clay Club, from April 8 to 28.

Washington. — Corcoran Gallery. Twenty-third annual exhibition of the society of Washington artists, from April 9 to 28.

ART NOTES

TO be fashionable is all very well in dress, for dress is of the moment and fashion a defense against the insolence of eyebrows raised against the clothes of yesterday. In art, however, which aims at immortality, the fashion of to-day will not to-morrow be the fashion of yesterday. Hals and Rembrandt are as modern in this day as they were in their own. It is, on the contrary, the tendency of some modern artists to accord merely with the taste of the hour. However, the forms and hearts of men have really changed very little since a small group of big Dutchmen recorded them with native honesty three centuries ago, or, indeed, since art began.

The two special loan exhibitions of paintings by the Great Dutch Masters of the seventeenth century, at the galleries of the Scott and Fowles Company, had not the modernity of the hour. Colors and lines here were sober and serious, the painters satisfied with the just balance of the normal man.

THE SANITY OF HALS

The Scott and Fowles exhibition was made up of works, nineteen of which were loaned from among the private American collections that within a very short time have come to be known as among the greatest in the world. There were four landscapes by Hobbema; "A Landscape with Cattle and Sheep," "Castle Kostverloren," "A Wooded Landscape," and "A View in Westphalia." There were also one Nicolaas Maes, an Albert Cuyp, two Jacob Ruisdaels—the "Waterfall," and "View of a High Road"—a Jan Steen—"La Malade Imaginaire" — five Frans Hals, and five Rembrandts.

Of them all Hals pleased most by the sanity of his point of view, the painter-like quality of his brush, and the practical tone of his color. He had not to search for individuality of vision nor to disguise a mediocre vision by taking forced liberties with human construction. More than Rembrandt, who, like Millet, could be over-romantic and wallow in colors too rich and too resonant, Hals might have proved here a buffer to the modern who, anxious to be heard above his neighbor, must borrow a mechanical noise creator or grow hoarse to no immediate purpose. Art, Hals reminds us, belongs to the human voice and to the human voice alone. He had the vulgarity of absolute honesty, perhaps, but with it the kindliness of a big man of clear conscience, one whose heart is not put out of tune by the first tentative approach of petty annoyance. We saw him admirably in the portrait of Michielsz de Waal, in "The Young Man Holding His Hat to His Side," in the rapidly and gaily painted "Fisher Girl," "The Dutch Family"—on a small canvas and reminiscent of Terborch—and especially in the "Young Woman with One Arm over the Back of a Chair," that was formerly in the collection of Lord Talbot de Malahide of Ireland.

(*Continued on page* 126)

Bon Voyage

For the Country

Hand-decorated Tin — very attractive and useful for Country Homes.

Oval and round Serving Trays, $2.25-$10.00
Mail Boxes, $7.00
Watering Pots, $4.25, $5.25
Candle Holders, $1.50, $3.25
Desk Set (7 pieces), $30.00
Desk Sets in plain colors, $20.00

These can be decorated with monogram or crest; estimates furnished.

Waste Baskets, $5.00
Hearth Sets, $5.00
Cracker Boxes, $5.00, $6.00
Pipe Trays, $3.00

These articles and many other novelties in tin come in dark blue, black, yellow and gray, or made to order in any desired color.

Seize the Season's secret select serum,
In boxes, bottles — round and flat—
In books, in letters—thin and fat—
In silk and satin-wood and tin—
If you don't believe it just drop in

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Mayfair Inc.

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Bet. 52nd and 53rd Sts.

New York City

For the Bride

Wedding Invitations, Announcements, Church and Reception Cards, etc. Samples and estimates sent on request.

Place Cards, $1.20 to $7.00 per doz.
Utility Basket, filled with first needs for housekeeping, $18.00
Rice Bags, .75
Rose Leaf Confetti, $1.00
Gift Registers, $3.25-$10.00
Prayer Books, Leather, $1.90-$5.00
Prayer Books, Ivory, $15.75-$20.00

For Bride's Luncheon—Pie, made to order in form of a rice pudding, trimmed with orange blossoms, at $10 and upwards.

A modest and efficient use of Alba in the music and living rooms of a home suburban to New York City

Illuminating homes of culture

Good taste seeks lighting-equipment that softens, harmonizes, and adapts light to its surroundings.

Alba Shades, Bowls, Urns, etc.
modify harsh illumination and distribute it in a wonderful, soft, all-pervasive radiance—make it entirely useful and appropriate to luxurious homes.

Alba—at your dealer's, or send his name and write for Portfolio No. 63-W on Home Lighting.

Macbeth-Evans Glass Co Pittsburgh

Sales and Show-rooms also in New York, Chicago, Philadelphia St Louis, Boston, Cincinnati, Cleveland, Dallas, San Francisco Macbeth Evans Glass Co Ltd Toronto

Reg. U. S. Pat. Off.

Patent leather and dull calf, $5 and $8; white buck $8.

Patent leather, white and dull calf with inlay of contrasting leather, $7.50.

Andrew Alexander

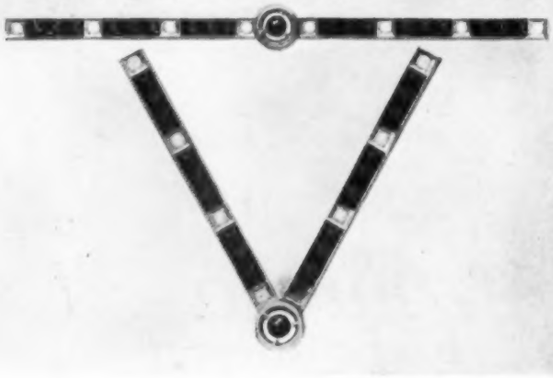
ESTABLISHED 1857

We show here four attractive new styles in low shoes that are being worn by smartly attired New York women this spring. Alexander shoes are nationally-known for absolute dependability, unquestioned style and, withal, reasonable prices. Mail orders receive prompt, expert attention.

548 Fifth Avenue, New York

Gunmetal calf—patent leather—$8.

Patent leather and gunmetal, $5 to $8.50; buckles extra.



A New Pin For You

Your gowns and waists will all have V necks this summer—they need an appropriate ornament of some kind. To meet this demand the **new V pin** has been invented. If desired, this pin can be opened out and used as a bar pin.

It gives a unique decorative effect which has made an instant success with fashionable women. Leading jewelers all over the country are selling these desirable pins. If your jeweler does not happen to have them, write to us and we will tell you where they can be seen.

Made in 14-karat gold. With precious or semi-precious stones.

Look for Trademark, A 14 K.
Patent applied for.

T. W. ADAMS & CO.
83 Union Street Newark, N. J.

A R T

(*Continued from page* 124)

Rembrandt's "Young Man Rising from His Chair," painted in 1633, before his brush had attained its full mastery, is as brilliantly conceived if not as brilliantly executed as, for example, the "Jewish Student" (this is given to 1657 by Dr. Bode) of a quarter of a century later. The latter, formerly in the collection of Privy Councilor Paul Delaroff, St. Petersburg, is a sentimental conception, rich in color and affection, and is in marked contrast to any of the Hals, which are painted with so little bias and so much humanity.

The light growing clearer at the edge of the wood, but still softened by its shadows is contrasted by Wyant with a glimpse of the brightness over the open fields beyond

THE THEME UNIVERSAL

The "Philemon and Baucis," by Rembrandt, reminds us that the Dutchmen, from before the days of Peter de Hoogh and the Little Masters and up to the time of Israels, have painted interiors delightfully, have seen and realized the special atmosphere of the home. The interruption to theme that came in the early nineteenth century with the futile, imitative classicism of Nicolaas Pieneman, Daiwaille, Cornelis Kruseman, J. A. Kruseman, and Ary Scheffer, borrowed from the affectations of Ingres and David, left Holland, for a moment, bare of true art. But this interior by Rembrandt, in comparison to one by Bloomers, becomes quite another matter; the circle is widened, the theme has become universal. Here is the home and its hospitality as the Greeks painted it, not a local matter and as mankind in general understands it, for Rembrandt was too big here for the narrow limits of the particular or the native philosophy. The handling is classic, if you will, but the painter's heart is, like those of the fine couple who are his subjects, essentially human. His subjects were essentially human—that is, in the optimistic sense, for it will be remembered that the rest of the equally human people of the village where the house of the couple stood set their dogs and their children upon the disguised Jupiter and Mercury.

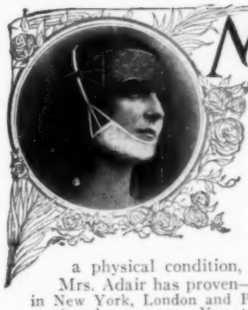
THE MACBETH AND KEPPEL GALLERIES

Loan exhibitions of paintings have become more fashionable than ever with the galleries. This season we have seen, among others, the collection of seventeenth century masters just described, the Knoedler collection of the works of Turner and Gainsborough, the Duveen collection of early English portraits, and the Macbeth Galleries' exhibition of early American masters of landscape painting. Coming, as it does, at a time when American art, spinning around the latest Parisian sensations, promises to become from pure dizziness, perhaps, entirely Gallic, this exhibition should point an example at once concise and positive. Individual expression, without which there is no art, is not born in a day nor attained by borrowing from the works or the words of others. This last is true especially in the case of the followers of the latest imported "isms," the originators of which are themselves experimenters. The men represented at the Macbeth exhibit grew into manhood, step by step, and their success grew proportionately. They were humble, patient, and thorough, whereas to-day we are vain. As an example of this vanity, take the Synchromists who claim that no one who has gone before them has had the right conception of colors. We are impatient and haphazard. Genius is brought to full flower only with a great deal of work and care.

George Fuller, Winslow Homer, William Morris Hunt, George Inness, John

(*Continued on page* 128)

In two Normandy peasant faces, the young without eagerness, the old without joy, Legros shows the life of a whole people



Mrs. Adair

Proves that a Good Complexion is Attainable

An attractive, blemishless complexion is not beyond the possession of those who are not naturally gifted. It is a condition of the skin, a physical condition, easily attained and maintained. This is what Mrs. Adair has proven—and demonstrated—by her methods in her Salons in New York, London and Paris, where society and royalty have bestowed their continued patronage. You, too, may acquire ample proof of the efficacy of Mrs. Adair's Ganesh Preparations by a trial in your home or at the New York Salon.

Bring Health and Clearness to Your Skin

by treating the outer and under skins daily with the GANESH EASTERN BALM CREAM ($3, $1.50, 75c), which thoroughly cleanses, and GANESH DIABLE SKIN TONIC ($5, $2, 75c), to purify and close the pores, remove blackheads and reduce puffiness under the eyes.

Deep Furrows in the Skin Are Unnecessary

and are easily removed by using GANESH MUSCLE DEVELOPING OIL ($5, $2.50, $1) to strengthen the underlying tissues and muscles, thereby filling in deep wrinkles and shallow places. GANESH "JUNO" ($2.25, $1.25) will make round and firm the tissues of the neck and bust.

Softness and Delicacy Restored

The skin can be made and kept smooth and satiny in all kinds of weather by the use of GANESH PARISIAN BEAUTY NEIGE CREAM (Pink, White and Cream color at $1.50), or the skin may be made white and free from redness or roughness with GANESH LILY SULPHUR LOTION ($2.50, $1.50).

For Double Chins or Lined Forehead

There are no other devices to equal Mrs. Adair's original CHIN STRAP (as illustrated above) ($5, $6.50) to be worn at night, or her very effective FOREHEAD STRAP (also shown above) ($4, $5) to be worn in hours of relaxation.

How to Test These Claims

You can treat yourself at home and easily demonstrate Mrs. Adair's claims, by ordering any of the above preparations by mail. Cheque must accompany each order. If you are in New York be sure to try the Salon Treatments—the most effective in America—given by Mrs. Adair's trained English assistants, at $2.50 each; less by the course.

A Free Copy of Mrs. Adair's Lecture Book Awaits Your Kind Request.

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A New Idea in Soap

Men have shaving soap in tube and in powder form, but hand soap has never been put up in tube form before.

The great conveniences of this soap are that it is always ready for use in a clean, convenient, antiseptic form, can be quickly applied, and still can be thrown in your grip without a case or dropped on your washstand just as you drop your tooth paste in the morning.

ORONA LILY CREAM SOAP

is free of acid or alkali and cannot injure the most delicate fabric. Wash your fine laces with ORONA and the stains that have remained in them for years will disappear. ORONA comes in convenient jars as well as in the tube. It costs only 25c in the jar and 15c in the tube. Can you afford to be without it?

Ask your dealer. By parcel post if he cannot supply you.

ORONA MANUFACTURING COMPANY
BOSTON, MASS.

Club Cocktails

SUPPOSE you use exactly the same fine old liquors in your hand-made cocktail that we use in CLUB COCKTAILS.

Suppose you knew as much about mixing as our experts—the experienced men who so unerringly blend the superb ingredients of a CLUB COCKTAIL.

Could you—while mixing—supply that delicious flavor that is put into CLUB COCKTAILS through long aging in wood?

You'll admit we have it on you there.

Remember—superb liquors—expert mixing—aged in wood. That's why so many good hosts today serve CLUB COCKTAILS.

Ten Popular Kinds *All Dealers*

G. F. HEUBLEIN & BRO.
Sole Proprietors
Hartford New York London

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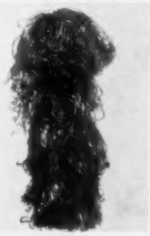
French importations in millinery and novelties portraying the Spring and Summer tendencies.
Styles now ready.

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery workrooms. Price $1.50, in quart cans.

Your old Willow Plumes

can be made into either of these effects, only $2.00.



THESE are photographic reproductions of Fancies that *were* made from *old willow plumes*. The charge is *only* $2.00. For dyeing or cleaning, 75 cents extra. Your feather will be returned promptly and I prepay all express or mail charges and refund your money if you are not satisfied. I make a specialty of cleaning, curling, and re-making French Plumes, Paradise and Aigrettes. **Write for illustrated circular showing other styles and also what can be made from French Plumes or *any old* feathers you have.**

H. HERZBERG

113 S. 13TH STREET *SECOND FLOOR* **PHILADELPHIA, PA.**

Klein's Glycerine Hungarian Soaps

THERE is "something" unusually gratifying about the very feel of Klein's Hungarian Soaps—a "something" which chemists explain by the fact that they are made of pure glycerine—delicate, velvety, so wonderfully smooth.

The odors—whether you prefer lilac, lily-of-the-valley, rose or violet—are of an illusive, agreeable perfume, different from that which is too often associated with soaps.

Square cakes are 15c., three in a box for 45c. The bar at 30c. breaks readily into four cakes. The Bath Tablet is 25c., and sufficiently large to hold properly in the bath.

Sold by leading dealers. Three trial tablets, 5c. Send for them direct to us.

PARK & TILFORD
529-549 West 42nd St., New York
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Switzerland's

National Exhibition

May 15 to October 15, 1914

A Swiss girl in the national costume.

BERNE, the Capital of Switzerland, with her picturesque medieval character, has been chosen by the Swiss people as the site of their great National Exhibition which takes place this year.

Such an Exhibition has not been seen for seventeen years and will not be seen again in fifteen or twenty years.

It will be a complete and harmonious display of the entire industrial and social life of the Swiss people.

It will give foreign visitors an intimate understanding of life in the Alpine Republic.

Everyone who goes abroad this year will make it a point to visit the charming Capital of Switzerland and her great Exhibition.

To anyone planning a trip to Switzerland, the Official Information Bureau of Switzerland, 241 Fifth Avenue, New York City, will send a special selection of pamphlets profusely illustrated and packed full with practical information, including the famous "Hotel Guide."

This special selection, known as "Swiss Pocket Library," is free on personal application, or by mail for 10c postage.

A R T

(*Continued from page* 126)

La Farge, Homer D. Martin, Theodore Robinson, John H. Twachtman, and Alexander H. Wyant, who represent the roots of the American school of landscape painting in effort if not in influence, were represented admirably—with the possible exception of Fuller—in the Macbeth collection of their works. Indubitably they are of a past generation and, with the exception of Winslow Homer, belong to the class of American painters in whom the Anglo-Saxon conservatism was born and nurtured. Their pictures sing sweet songs, rather tender than strong, always reserved and refined. Homer alone of them breathed fully and deeply of the big open air and told of the harshness and strength of nature in language fundamentally masculine.

The seventy prints from plates by Félix Buhot shown at the Keppel Gallery were admirable proof of the point of the Jesuit theory to the effect that the end justifies the means. From the conservative point of view Buhot was no etcher at all or, just as bad, one without a conscience. He refused to be limited in any way; he employed tools and processes indiscriminately — particularly an infinitely delicate wash or tone which he obtained by means of flower of sulphur; he took advantage of the least accident on the plate; he drew as much on the margins of his plates as in the center. The imagination that overflowed in him, overflowed in his plates. In the street he was another Dickens giving life to animate and inanimate bodies, telling the life of the *cocher*, his horse, his carriage; showing the tilt that living has forced upon the lamp-post, the irregularity of that intimately related society formed of cobblestones, the mystery and sway of lights, the mystery of houses whose eyes burning dimly or brightly, reflect, like humans, the events taking place within. He felt the rhythm and the riot of crowds, the pull and the give. He was a romanticist and a realist. Of all etchers he is the only one, perhaps, who has recorded in its limitless variety the epic of the streets.

ENTER GWENDOLEN!

(*Continued from page* 36)

Under a crown of pearls and coral, the curls of a solid gold metal wig fell to her waist. She seemed to have been poured into a clinging underdress of the same metal. The bodice, almost high necked, had long, tight sleeves that reached below her knuckles, and all ten fingers were loaded with rings. Below and between the slashings of the long, heavy strips of gold plates that formed her skirt, she wore clinging, smooth fitting trousers of a metallic material like the sleeves; these were finished at the ankles with bands of pearls and corals.

Over the clinging underbodice and partially covering the slashed skirt of heavy metal, was a transparent, sleeveless tunic of open-mesh gold gauze, embellished with a tracery of gold metal leaves and clusters of pearl and coral berries.

Her face and throat, her fingers and the strip of instep between her ankles and her slippers, were tinted old ivory—not dulled with powder but curiously like Chinese lacquer. There was quite a little color in the cheeks, the lips were as vivid as coral paint could make them, and her eyebrows and eyelashes were a startling peacock blue.

"She is simply marvelous," breathed the Mere Man's neighbor. And then, as though in bewilderment, she said lifelessly, "but she always is." But suddenly curiosity braced her. "Where in the world do you suppose she had that made anyway? Have you ever seen anything fit so smoothly as those sleeves? And that wig—a gold metal wig!"

Across the tables Gwendolen caught the eye of the Mere Man.

"Do I win?" Her triumphant lips formed the words mutely.

"No." He answered mutely back.

Her mouth and eyes were rounds of protest.

"Fraud," he articulated.

Pointing at her derisively, his lips protested, "Dollar eighty-four!"

She pointed her ivory colored, coral tipped, ring-laden fingers to herself, and laughing, nodded, "Yes."

"What is all this sign language about?" asked his neighbor.

"A question of price. Would you say it was cheap, her dress?"

"Fabulous! You have only to look at the fit of it—"

"It is just that that makes me wonder—" mused the Mere Man suddenly disconcerted.

After the dinner there was the quadrille, and after that the voting contest for the best costume (which Gwendolen won), and not until after that did the Mere Man succeed in approaching the triumphant Gwendolen.

"Well," said her smiling, coral lips, "did you ever see a dollar eight-four more audaciously or divinely spent?"

"You will, I suppose, explain?" asked he, with haughty masculine determination not to be fooled on a subject about which he knew less than nothing.

"Certainly," said she. "Have you a pencil ready?"

"For that dollar eighty-four farce?" However, he pretended to humor her in whatever her game might be. "Item one, then, where did you get the crown?"

"It's made of the pearls I told you about—you allowed me those."

"Oh!" he said loftily, "thought as much. And the coral stones, and the manufacturer?"

"Manufacturer, myself. The coral stones are dried beans painted with coral enamel paint. Score one?"

"And the wig?"

"Oh, the wig was very expensive. It cost thirty-eight cents for gold paint and shellac. But a very nice carpenter gave me all the shavings—long, strong ones."

An expression, amazement and awe combined, was creeping into the face of the Mere Man. She continued, "And the gauze is ten-cents-a-yard, white cotton veiling gilded, and the smilax—three bunches at the Ten Cent Store, also gilded."

"And your underdress?"

"Oh, my under—"

"That slashed, metal, warrior-like thing."

"Oh, that is of embossed gold paper strips pasted on tarlatan and weighted."

"And all the real foundation of your dress?"

"Oh, you mean," she faltered—"you mean my—they are—that is—," her voice trailed off rather low, "mostly gold paint—there is a little gauze."

Then just as quickly as she had drooped, her chin tilted, and with inimitable raillery she ran on glibly, "You know I think that *peau de femme* is going to be the rage this year. It quite solves the problem of the high cost of dressing. A pot of paint and a brush—and every woman becomes her own dressmaker. Easily fitted, cool, economical, and comes in all the fashionable colors—"

"Gwendolen you are—"

"But, I win?"

As every one heard later, they both won—which is usually the way when a woman bets.

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M U S I C

Calendar

TUESDAY, APRIL 7

Century Opera House, 8:15 p.m., scenes from Faust, La Gioconda, and Il Trovatore.

SUNDAY, APRIL 12

Century Opera House, 8 p.m., scenes concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

TUESDAY, APRIL 14

Aeolian Hall, 8:15 p.m., concert, Mendelssohn Glee Club.

Century Opera House, 8:15 p.m., Thais.

WEDNESDAY, APRIL 15

Aeolian Hall, 8:15 p.m., concert, Singers' Club.

SUNDAY, APRIL 19

Aeolian Hall, 8:15 p.m., song recital, James Burke, Irish tenor.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

TUESDAY, APRIL 21

Aeolian Hall, 3 p.m., joint recital, Estella Neuhaus, pianist, and J. Howe Clifford, reader.

Carnegie Hall, 8:15 p.m., joint song recital, Clara Butt and Kennerley Rumford.

Century Opera House, 8:15 p.m., Quo Vadis.

SATURDAY, APRIL 25

Carnegie Hall, 8:15 p.m., George Schumann's "Ruth." Oratorio Society, Louis Keommenich, conductor.

SUNDAY, APRIL 26

Century Opera House, 8:15 p.m., operatic concert.

TUESDAY, APRIL 28

Century Opera House, 8:15 p.m., Carmen.

Note:—There will be performances in the Metropolitan Opera House on Monday, Wednesday, Thursday, Friday, and Saturday evenings, and on Saturday afternoons. The weekly repertories and casts will be found in the morning newspapers of the preceding Wednesdays. The week beginning Monday, April 20, will be the twenty-third and last week of the season.

At the Century Opera House the program is changed every Tuesday night, and each opera played for six successive week-day nights and the Thursday and Saturday matinées. Operas announced above.

MUSIC NOTES

WITH Eugène Ysaye as soloist the Minneapolis Symphony Orchestra, now an annual visitor to the east, gave a concert in Carnegie Hall, Monday, March 2. The western musicians and their able conductor, Emil Oberhoffer, who has built up a capital organization, aroused as much interest as a public, which felt the pressure of the avalanche of instrumental concerts heaped up by the Philharmonic and Symphony Societies, the Boston Symphony Orchestra, and the Philadelphia Orchestra, could be expected to muster. The program comprised Brahms's Symphony No. 2 in D major, Sibelius's tone-poem, "Finlandia," and Weber's "Oberon," overture. Ysaye's contributions were Mozart's violin concerto in G major, No. 3, and Lalo's "Spanish Symphony."

THE SELECTIONS OF LEOPOLD GODOWSKY

Among the selections which Leopold Godowsky played on March 3, in Aeolian Hall, at his only New York recital of the season, were Beethoven's sonata in E major, opus 109; adaptations by the pianist himself of a minuet of Rameau and of Scarlatti's Allegro in A major; a series of Chopin pieces, including several of his own sophistically elaborated arrangements of the Polish master's studies, three of which were arranged for the left hand alone; Henselt's "Berceuse," and Liszt's "Waldesrauschen," and "Gnomereigen."

Technically Godowsky has no superior among living pianists. The ease with which he solves the most intricate digital problems, avoiding all evidences of physical stress, tends to make uninitiated listeners oblivious of other phases of his prodigious achievements. On this occasion, however, the famous virtuoso seemed to be in a singularly apathetic mood. He offered little that stimulated the imagination or gripped the feelings, and at times, as in Chopin's Impromtu in G flat, he seemed to be trying deliberately to encrust his playing with a veneer of ice.

Perhaps Godowsky has heard Chopin's Impromtu sentimentalized so often by lackadaisical pupils that it has lost for him all its spontaneous charm. But it is difficult to understand what purpose it serves to interpret a work which has a large measure of sentiment as if it were little more than a finger-exercise.

RECITAL BY EMILIA CONTI

Few persons who attended Emilia Conti's song recital in the Little Theatre on the afternoon of March 6 could well have resisted the personal charms of the dark haired singer whom Kurt Schindler accompanied graciously on the piano. Mme. Conti's voice is a mezzo-soprano, mellow and expressive in the low register and pleasing in loftier regions when her tones are properly placed, which unfortunately is not always the case. When she has learned to overcome a tendency to strain her voice to a point at which it sounds sharp and penetrating, she will have added much to her powers of giving pleasure. There is emotional warmth in her singing, refinement in her style, and delicacy and grace in her diction, particularly when she sings in French.

The program Mme. Conti presented was not the least interesting feature of her recital, and is worthy of printing:

a. Air de Venus.....*Lulli*
b. Air de Suzanne.....*Handel*
c. La Violette.....*Scarlatti*
d. Canzone Pastorale (arr. by Schindler).....*Porpora*
e. M'ha Preso Alla Sua Ragna,
Paradies

(*Continued on page* 132)

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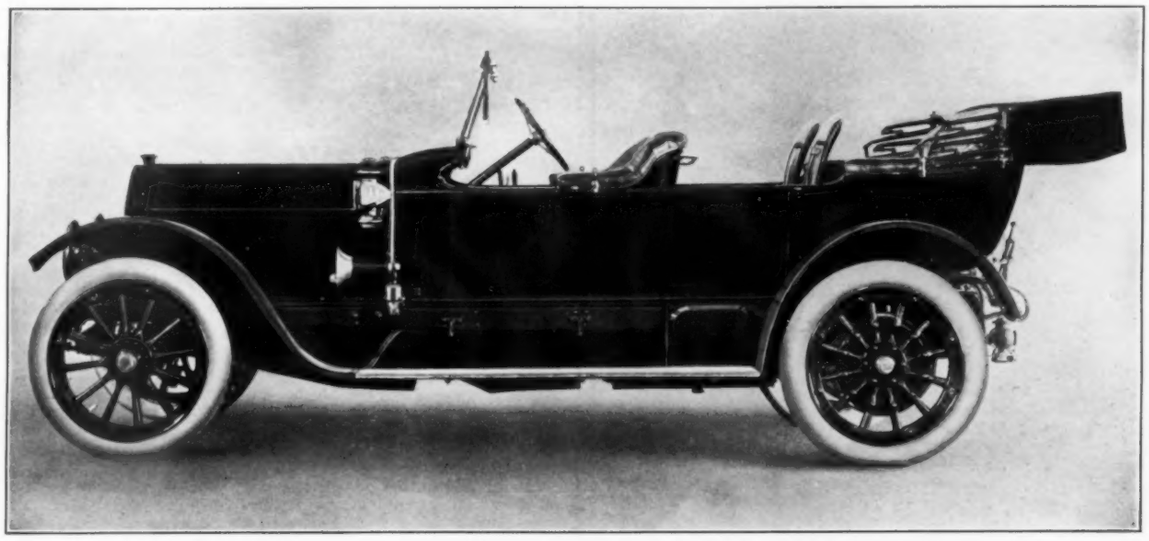

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SPALDING · FIFTH AVENUE

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M U S I C

(*Continued from page* 130)

a. La Sirena (new) ..... *Sgambati*
b. Stella Amoris ..... *Schindler*
c. Mélodie Arabe (new) ..... *Borodine*
d. Au Bord du Don (new) . *Moussorgsky*

a. Lamento ..... *Duparc*
b. La Plainte du Berger (Chanson de la Savoie). (New). (Arr. by Schindler)
c. Clair de Lune ..... *Fauré*
d. Myrto ..... *Delibes*

a. Spleen ...
b. Cythère ..
c. Impression Fausse ..
d. L'Heure Exquise.
e. Cortège ...
} *First public audition in New York* ... *Poldowski (Lady Dean Paul)*

TWO INTIMATE RECITALS

Admirers of Julia Culp did not fail to take advantage of the opportunity to enjoy her art at close range, offered by two "Intimate Songs Recitals" in the Little Theatre, on the afternoons of March 6 and 13. It is indeed a privilege to listen to so famous and so interesting an interpreter of lieder in a room that brings artist and auditor into sympathetic touch. Mme. Culp's voice, her personality, and her style, enable her to carry an impressive message even in so large an auditorium as that of Carnegie Hall, but in a smaller theatre, a stronger bond may be established with an audience. Under such conditions, too, a performer is relieved from the feeling that every effect must be magnified in order to reach those who sit at a distance.

No doubt it was the sense of proximity to her auditors that induced the Dutch mezzo-soprano to temper her tendency to expand her phrases inordinately, to distort the rhythm of her music, and to exaggerate dynamic contrasts for the sake of emphasis, though there were times when she could not entirely resist the temptation. But her performance of each program gave unusual satisfaction, although the singer was not in her best voice.

At both matinées, Coenraad V. Bos appeared as a soloist as well as accompanist, playing sonatas by Mozart in C major and G major, with crisp touch and delicacy of nuance.

The program of the second concert is appended:

1. *An eine Aeolsharfe* .....
O, Nachtigall .....
Sonntag .....
Feldeinsamkeit .....
Salamander .....
Schwalbe sag' mir an .....
} *Brahms*

2. *Schlafendes Jesuskind* ....
Die ihr schwebet .....
Blumengruss .....
Gleich und gleich .....
Ihr jungen Leute .....
Mausfallen-Sprüchlein ....
} *Hugo Wolf*

3. *Sonata G major* ..... *Mozart*

COENRAAD V. BOS

4. *Meerfahrt* .....
Mein Herz ist schwer ....
O liebliche Wangen .....
Trennung .....
Wie komm ich denn zur Tür herein .....
} *Brahms*

THE MUSICAL ART SOCIETY

The singing of the Musical Art Society, of which Frank Damrosch is conductor, is too familiar to require any comment. At its spring concert, on Tuesday evening, March 10, in Carnegie Hall, the famous choir of seventy singers, with the cooperation of musicians from the New York Symphony Orchestra, presented among others the following works: "Laudate Dominum," by Giovanni Palestrina; "O Sacrum Convivium," by Pieterszoon Sweelinck; "Adoramus Te," by Giacomo Antonio Perti, and for the second part of the program, "Divertimento," in D major (Köchel, No. 131), by Mozart. The third part of the program consisted of "Ich Will Dich Lieben, Meine Krone," by Peter Cornelius; "Jungfrau, Dein Schön Gestalt," by Hans Leo Hasler; "Fahren Wir Fron," by Giovanni Gastoldi; "Chi la Gagliarda," by Baldassare Donato; "How Eloquent Are Eyes," by John E. West; "O Can Ye Sew Cushions," by Granville Bantock, and Four Gypsy songs, Op. 112, by Brahms.

DANCE MUSIC

The present craze for saltatorial dissipation, was reflected in the choreographic entertainment offered at the last Young People's Symphony Concert in Carnegie Hall, on March 14, when Walter Damrosch engaged members of the Metropolitan Opera Company ballet and Mr. and Mrs. Vernon Castle to show his youthful disciples the evolution of dancing from primitive times to the present day.

In restaurants and hotels the fad for tango steps and hesitations has quite driven out the old-fashioned rag-time rhythm. Dance music of the slowly lilting variety reigns supreme, though the rollicking furlana of ancient Venice—the most familiar example of which every one knows in Ponchielli's opera, "Gioconda"—is gradually making its way into the cabarets. In some hotels, indeed in many, the music is classical and delightful even to those whose critical faculties the dance does not quite overpower. Here, for example, are some of the selections offered recently by Nahan Franko in the Hotel McAlpin: the "Grand Procession" from "Queen of Sheba," by Goldmark; two Slavonic dances by Dvorak; a waltz from "Der Rosenkavalier," by Strauss; Grieg's "Wedding Day at Troldhangen"; the "Bacchanala" from "Philemon et Baucis," by Gounod; "Arabesque" and "Minuet," by Debussy; excerpts from "Die Fledermaus," by Strauss, and a Russian dance, "Trepak," by Tchaikovsky. One afternoon the program was as follows:

Marche ..... *Saint-Saens*
Militaire Française
Overture ..... *Rossini*
William Tell
Adagio Cantabile ..... *R. Strauss*
Fantasie ..... *Tchaikovsky*
La Dance de Pique
Valse Espagnole ..... *Mascheroni*
Hymn St. Cécile ..... *Gounod*
(Violin Solo)
Excerpts from "Natoma" ..... *Herbert*
Procession of the Troubadours .. *Roubier*

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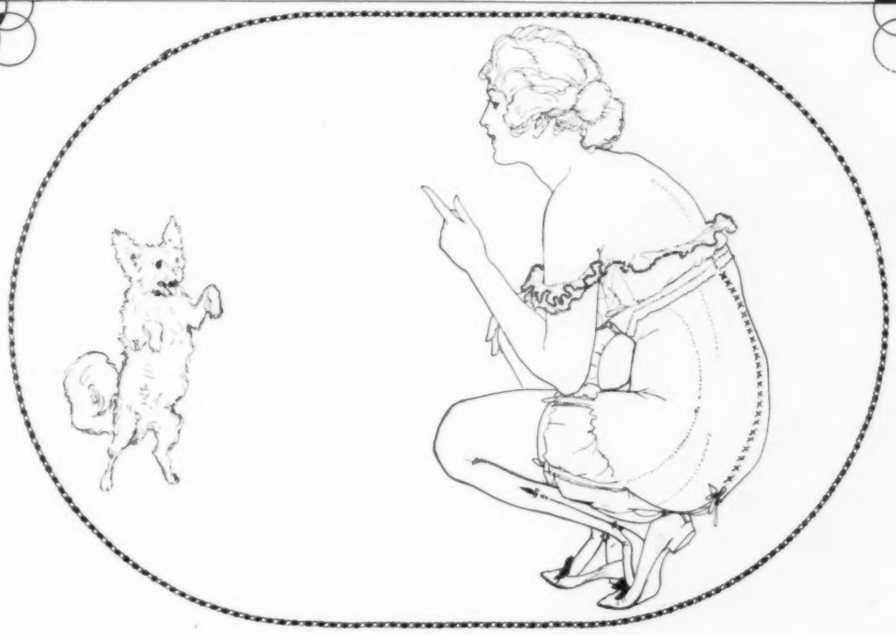

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S O C I E T Y

Died

NEW YORK

Cadwalader.—On March 11, John Lambert Cadwalader.

Perin.—On March 7, at Nagpur, India, Keokee Munroe Henderson Perin, wife of Charles Page Perin.

Vanderbilt.—On March 6, at his residence in Washington, D. C., George Washington Vanderbilt, son of the late William H. and Louise Kissam Vanderbilt.

Wilmerding.—On March 7, Annie Clinton Wilmerding, widow of Thomas A. Wilmerding.

PHILADELPHIA

Lyon.—On March 7, Rear-Admiral George A. Lyon, U. S. N., retired.

PROVIDENCE

Ames.—On March 8, General William Ames.

WASHINGTON

Gouverneur. — On March 12, Marion Campbell Gouverneur, widow of Samuel Gouverneur, Jr.

Engaged

NEW YORK

Aiken-Williams.—Miss Sally Barnwell Aiken, daughter of Mr. D. Wyatt Aiken, to Mr. W. Clayton Williams.

Budd-Lawrence.—Miss Julia Harriman Budd, daughter of Mrs. William Hardenburgh Budd, to Mr. Effingham N. Lawrence, son of Mr. and Mrs. A. Effingham Lawrence.

Butler-Dwight.—Miss Lydia Coit Butler, daughter of Mr. and Mrs. William Allen Butler, to Mr. Maitland D. Dwight, son of the Rev. Franklin B. Dwight and Mrs. Dwight, of Convent, N. J.

Douglas-Peabody.—Miss Gertrude Thomson Douglas, daughter of Mr. Curtis Noble Douglas and niece of former Governor and Mrs. John A. Dix, to Mr. Frederick G. Peabody, of Albany, N. Y.

Elliman-Romeyn.—Miss Rosalie Elliman, daughter of Mr. and Mrs. Douglas Ludlow Elliman, to Mr. Radcliffe Romeyn, son of Mr. and Mrs. Charles W. Romeyn.

Griffin-Whitehouse.—Miss Ruby Marie Griffin, daughter of Mr. and Mrs. Charles Hayward Griffin, of Upper Montclair, N. J., to Mr. Guillermo Schenck Whitehouse, son of Mr. and Mrs. J. Henry Whitehouse, of Irvington, N. Y.

Hill-Richon.—Miss Dorothea Alice Hill, daughter of Mr. and Mrs. Arthur Griswold Hill, of Grymes Hill, Staten Island, to Mr. Jules L. Richon.

Lawrence-Hubbard.—Miss Gladys Lawrence, daughter of Mr. and Mrs. Henry C. Lawrence, to Mr. William Orcutt Hubbard.

Marshall-Densmore.—Miss Florence Marshall, daughter of Mrs. Henry Clay Place, to Mr. G. Ellis Densmore, son of Mr. Charles Dana Densmore, of Brookline, Mass.

Martin-Fearey.—Miss Elizabeth B. W. Martin, daughter of Mr. and Mrs. Howard Martin, of Albany, to Mr. Porter Fearey, of New York.

Rhein-Abbott. — Miss Ernestine Van Wyck Rhein, daughter of Dr. and Mrs. M. L. Rhein, to Lieutenant John Strong Abbott, U. S. N., son of the late Lieutenant John S. Abbott.

Robbins-Hoyt.—Miss Julia W. Robbins, daughter of Mr. and Mrs. Julian W. Robbins, to Mr. Lydig Hoyt, son of Mr. and Mrs. Gerald L. Hoyt.

Smith-Stowe. — Miss Hilda Robinson Smith, daughter of Mr. and Mrs. Charles Robinson Smith, to Mr. Lyman Stowe, son of Mr. and Mrs. Charles Stowe and grandson of the late Harriet Beecher Stowe.

Soden-Coombs.—Miss Elsie C. Soden, daughter of Mr. and Mrs. Charles P. Soden, to Mr. Edward F. Coombs.

Wagstaff-Adams.—Miss Margaret Wagstaff, daughter of Mr. and Mrs. Alfred Wagstaff, to Mr. John Fairchild Adams, son of Mr. and Mrs. Horatio Adams, of Glen Cove, L. I.

Warren-Hoar. — Miss Helen Warren, daughter of Mr. William R. Warren, to Mr. Samuel Hoar, grandson of the late Judge Ebenezer Rockwood Hoar.

Wiggin-Prescott.—Miss Marjorie Wiggin, daughter of Mr. and Mrs. Albert H. Wiggin, to Mr. Sherbourne Prescott, son of the Rev. Philip Maxwell Prescott.

BALTIMORE

Wight-Graham. — Miss Anna Wight, daughter of Mr. and Mrs. Charles S. Wight, to Mr. Thomas John Graham, son of the late Thomas John Graham and Mrs. Graham.

BOSTON

Baxter-Reynolds.—Miss Ellen Lincoln Baxter, daughter of Mr. and Mrs. Hartley C. Baxter, of Brunswick, Me., to Mr. John P. Reynolds, Jr., son of Mr. and Mrs. John P. Reynolds.

CHICAGO

Burns-Hunter.—Miss Gladys Marguerite Burns, daughter of Mr. and Mrs. Joseph Henry Burns, of Evanston, Ill., to Mr. John B. Hunter, son of Mr. and Mrs. Henry Fowler Hunter, of Evanston, Ill.

DETROIT

Corbett-Palmer.—Miss Winifred Corbett, daughter of Mr. Cornelius Corbett, to Mr. Harold Palmer, son of Mrs. Palmer and the late Thomas Witherell Palmer.

MINNEAPOLIS

Truesdale-Morrison.—Miss Helen Truesdale, daughter of Mrs. Hiram C. Truesdale, to Dr. Angus Washburn Morrison.

RICHMOND

Page-Gaynor.—Miss Betsey Page, daughter of the Rev. Frank Page, of Fairfax, Virginia, and niece of Ambassador Thomas Nelson Page, to Mr. Norman Gaynor, son of Mrs. William F. Gaynor and the late Mayor Gaynor.

ST. LOUIS

Morton-Anderson.—Miss Marjorie Morton, daughter of Mr. and Mrs. Robert Lee Morton, to Mr. Arthur Anderson, of Webster Groves, Mo.

SAN FRANCISCO

Calkins-Ames. — Miss Harriet Rebecca Calkins, daughter of Captain Carlos Gilman Calkins, U. S. N., retired, to Passed Assistant Surgeon Matthew Howard Ames, U. S. N., son of Medical Director Howard Emerson Ames., U. S. N., retired, and Mrs. Ames.

Gregg-Haldorn. — Miss Enid Gregg, daughter of Mr. and Mrs. Wellington Gregg, Jr., to Mr. Stuart Haldorn, son of Mrs. James A. Murray, of Monterey, Cal.

Hately-Lester.—Miss Margaret Hilward Hately, daughter of Mr. and Mrs. John C. Hately, to Mr. John Bingley Garland Lester.

WASHINGTON

Humphrey-Harley.—Miss Helen L. Humphrey, daughter of Major General and Mrs. Charles Frederick Humphrey, to Mr. Percy Lawton Harley, of Boston and Redlands, California.

Snyder-Tilton.—Miss Faith Marie Snyder, youngest daughter of the Rev. Mr. and Mrs. William Taylor Snyder, to Mr. Fletcher Sanford Tilton, son of Mr. and Mrs. Lucien Sanford Tilton.

(Continued on page 136)

Dorothy Francis Strain.

A Mellin's Food Baby

After you have given your baby Mellin's Food prepared with milk for a short time, you will see the color come into his cheeks and you will see him gain in weight and strength.

This is the proof we offer that cow's milk, modified by Mellin's Food, is a good, natural diet for the baby.

Let us send you a free sample bottle of Mellin's Food.

Mellin's Food Company. Boston, Mass.

A DUTCH COLONIAL HOME on an acre and a half of wooded land with right of way to water front and sandy beach.

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The living and dining rooms with large open fireplaces are well ventilated, well lighted, the former opening on a tiled veranda; four master bedrooms, two baths and large attic. Servants' rooms are isolated with own bath and stairway. Hardwood floors, every modern convenience and improvement. Surroundings are delightful, with extensive views. Electric train service, 29 minutes to Pennsylvania station.

May I send you floor plans showing the many desirable features of this house, and some interesting information regarding GRENWOLDE

PAUL V. SHIELDS, Phone 4123 John **129 Front Street**

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Box G. North Cambridge, Mass.

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(*Pronounced* "debb-e-voice")

Dress-Shield Brassieres

16 Styles—$1 to $4.50

Look for this label. Decline substitutes

No. 2424. $3.50 Hooked Front

"On with the dance!"

If you wear a DeBevoise moisture-proof Dress-Shield Brassiere, your gown is safe and your mind at rest.

The Shields cannot slip or roll up. They can be had in flesh-color or white, and are practically invisible. Easily removed and replaced. Washable. Always ready.

End the bother and expense of attaching Shields to every gown and blouse you wear. Simply slip into a DeBevoise Dress-Shield Brassiere and the thing is done.

Another great advantage—the Brassiere gives your figure just the degree of firmness and support demanded by refinement and hygiene—the graceful contour of the natural figure—with no stiffness or restraint.

At the same time, the DeBevoise presents a charmingly dainty appearance through your diaphanous gowns, making an extra underbodice unnecessary. Cool, comfortable, convenient, economical. DeBevoise Dress-Shield Brassieres may be had in white or flesh-color net, all-over lace or embroidery, pink or white nainsook, crepe de chine or batiste, daintily trimmed and faultlessly tailored throughout. Fully guaranteed.

200 other DeBevoise styles for every figure and occasion—50c to $15.00. At all good stores.

Bandeau-, Underbodice- and Decollete-Brassieres, Hooked-fronts, Cross-over-backs, Bust-girdles, etc.

Ask your merchant for the "debb-e-voice"

Write us today for Illustrated Style Book

CHAS. R. DE BEVOISE CO. 1270-F BROADWAY NEW YORK CITY

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In this day of hurried business methods it is gratifying to remember that in the making of Crane's Writing Papers there is a survival of the deliberate handicraft that brings down to us the reminders of our ancestors.

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[THE CORRECT WRITING PAPER]

is a correspondence paper that has the permanence of the old school in paper making, and to this is added all the best approved modern tendencies in shades and sizes. The good taste that is a part of its design is a quality which it has in common with these old papers, and which will give it a place of merit with the papers of the future.

A new style is the Elizabethan, a paneled paper of rich dignity and good taste. Crane's Papers may be bought wherever good writing paper is sold. Samples you can use will be mailed, for 10c postage, to any who are remote from such stationers.

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EVERYTHING YOU CAN THINK OF IN THIS LINE
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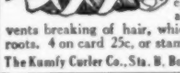

Kumfy Curlers of Soft, Hollow Rubber, especially comfortable at night, prevents breaking of hair, which in time destroys roots. 4 on card 25c, or stamps; 2c for postage.
The Kumfy Curler Co., Sta. B. Box 151, Cleveland, Ohio

S O C I E T Y

(*Continued from page* 134)

Weddings

NEW YORK

Coudert-Le Fontenay. — On March 17, at the Church of St. Vincent de Paul, Mr. Paul Coudert and Miss Odette Le Fontenay, of Paris, France.

Gavit-Cooke.—On March 7, at the Brick Presbyterian Church, Mr. Erastus Palmer Gavit, of Albany, and Mrs. Marie Turner Cooke, of Colorado Springs and New York City, daughter of Major Emery S. Turner.

Howe-Bruce.—On April 14, at Rutgers Presbyterian Church, Mr. Le Roy Kent Howe and Miss Elizabeth Donald Bruce, daughter of Mrs. James Daniels Bruce.

Hutchins-White.—On March 19, at the home of the bride, Mr. Francis S. Hutchins and Mrs. Raymond S. White.

Lewis-Deming. — On March 4, in St. Agnes's Chapel, Mr. Thomas Willard Lewis and Miss Constance Deming, daughter of Mr. and Mrs. Horace E. Deming.

Mellon-Manice. — On April 14, in the Chapel of St. Thomas's Church, Mr. Charles Henry Mellon and Miss Sarah Remsen Manice, daughter of the late William Manice and Mrs. Manice.

Newhouse-Fry.—On April 14, in Holy Trinity Church, Mamaroneck, N. Y., Mr. Edgar Newhouse and Miss Elizabeth I. Fry, daughter of Mr. and Mrs. George Gardiner Fry.

Sayles-Moore. — On March 3, at the home of the bride, Lieutenant-Commander William R. Sayles, Jr., U. S. N., and Mrs. Henry Boynton Moore.

Vanderbilt-Bedford. — On March 12, at the home of the bride's father, Mr. Robert Thurlow Vanderbilt, son of Mrs. Joseph W. Vanderbilt, and Miss Mildred E. Bedford, daughter of Mr. Frederick H. Bedford.

Verdery-Simonds.—On March 21, at St. George's Protestant Episcopal Church, Flushing, L. I., Mr. Marion J. Verdery, Jr., son of Mr. M. J. Verdery, and Miss Eleanor Simonds, daughter of Mr. and Mrs. F. M. Simonds.

WASHINGTON

Goodloe-Johnson.—On March 4, Brigadier-General Greene Clay Goodloe, U. S. Marine Corps, retired, and Miss Marion Campbell Johnson, daughter of Mr. William Crawford Johnson, of Frederick, Md.

Weddings to Come

NEW YORK

Burrill-French.—On April 23, in St. Bartholomew's Church, Miss Eleanor Livingston Burrill, daughter of Mr. and Mrs. Edward Livingston Burrill, to Mr. Francis Ormond French, son of Mr. and Mrs. Amos Tuck French.

Chappell-Kunhardt.—On April 20, in the Church of the Incarnation, Miss Louise Chappell, daughter of Dr. and Mrs. Walter F. Chappell, to Mr. H. Rudolph Kunhardt, Jr., son of Mr. and Mrs. Henry R. Kunhardt.

Cook-Dixon.—On April 18, at the Central Presbyterian Church, Miss Madeline H. Cook, daughter of Mr. and Mrs. Henry F. Cook, to Mr. Theodore P. Dixon, son of Mr. and Mrs. Courtlandt P. Dixon.

Hastings-Storer.—On April 21, in St. Thomas's Church, Miss Eleanor Laird Hastings, daughter of Mrs. George R. Read by a former marriage, to Mr. Francis Ellingwood Storer, son of Mr. and Mrs. Albert H. Storer, of Ridgefield, Conn.

Huntington-Astor.—On April 30, in St. Margaret's Church at Staatsburg, N. Y., Miss Helen Dinsmore Huntington, daughter of Mr. and Mrs. Robert P. Huntington, to Mr. Vincent Astor, son of the late Colonel John Jacob Astor and Mrs. Astor.

Martinez-Flournoy. — On April 15, at the home of the bride's parents, Miss Carmen E. Martinez, daughter of Mr. and Mrs. Miguel Martinez, to Dr. Thomas Flournoy, of Pittsfield, Mass.

Smith-Wells.—On May 30, at the Algonquin Hotel, Mrs. Jane T. Sheldon Smith, widow of Dr. Andrew H. Smith, to The Right Rev. Lemuel H. Wells, Episcopal Bishop of the Diocese of Spokane, Wash.

BALTIMORE

Carey-Madeira.—On May 9, Miss Margaret Carey, daughter of Mr. and Mrs. Francis King Carey, to Mr. Percy C. Madeira, Jr., son of Mr. and Mrs. Percy C. Madeira.

Pennington-Kimball.—On April 16, in the chapel of Emmanuel Protestant Episcopal Church, Miss Charlotte Pennington, daughter of Mrs. Harper Pennington, to Mr. Edward Norris Kimball, son of Mrs. Richard Fuller Kimball.

Wilmer-Wood.—On June 5, Miss Phoebe I. Wilmer, daughter of Mr. and Mrs. H. D. Wilmer, of Queen Anne Co., Md., to Mr. Howard Wood, son of the late Howard Wood.

BOSTON

Little-Whitelock.—On April 16, at the home of the bride's father, Miss Louisa Little, daughter of Mr. John Mason Little, to Mr. William Marshall Elliott Whitelock, of Baltimore.

CINCINNATI

Hager-Wulsin.—On June 6, at the home of the bride's parents, Miss Margaret Hager, daughter of Judge and Mrs. Hager, of Ashland, Ky., to Mr. Lucien Wulsin, son of Mrs. Lucien Wulsin.

PHILADELPHIA

Wood-Boyd.—On April 16, at Calvary Church, Germantown, Pa., Miss Sarah Josephine Wood, daughter of Mr. and Mrs. Morrison D. Wood, to Mr. Fisher Longstreth Boyd, son of Mr. James Boyd, of Haverford, Pa.

WASHINGTON

Marshall-Knapp.—On April 22, Miss Maitland Marshall, daughter of Brigadier-General and Mrs. William L. Marshall, to Paymaster J. J. Knapp, U. S. N.

Charitable Intimations

Annual Ball of the New York Association of the Blind.—On April 14, at the Waldorf Astoria, a fête terpsichorean giving the history of the dance from mythological times down to the present days of the tango and maxixe, the whole scheme of the affair having been arranged by Miss Carolyn Wells. Tickets may be obtained from Mrs. M. R. Sherwood, 111 East Fifty-ninth St.

Sixth Annual Dance for the Benefit of the New York Diet Kitchen Association. On April 15, in the large ballroom of the Hotel Plaza, under the auspices of Auxiliary I. Tickets, at $2.50, may be obtained from Miss Shirley Dean, Secretary, at 44 Fifth Avenue. Among the patronesses are: Mrs. John G. McCullough, Mrs. Henry Villard, Mrs. George Leary, Mrs. Joseph H. Choate, Mrs. Gordon Ireland, Mrs. Archer Huntington, Mrs. Edward M. Cook.

"Le Masque d'Avril" for the Benefit of St. Mark's Hospital.—On March 31, at the Hotel Astor, an April Fool's ball. Patronesses included Mrs. Robert S. Brewster, Mrs. Donn Barber, Mrs. Howard S. Borden, Mrs. J. F. A. Clark, Mrs. Kingsbury Curtis, Mrs. William K. Draper, Mrs. Frederic P. Delafield, Mrs. William B. Dinsmore, Mrs. Grenville T. Emmett, Mrs. Lawrence Greer, Mrs. Charles Dana Gibson, Mrs. Joseph H. Hunt, Mrs. Louis C. Hay, Mrs. Richard M. Hurd, Mrs. Robert Hartshorne, Mrs. Robert I. Jenks, Mrs. Walter B. James, Mrs. E. S. J. McVickar, Mrs. J. R. Ogden, Mrs. Oren Root, Mrs. Theodore Roosevelt Pell, Mrs. Nathaniel Bowditch Potter, Mrs. John Harsen Rhoades, Mrs. Albert Rathbone, Mrs. James P. Sheffield, Mrs. Henry C. Trevor, Mrs. Henry Villard, Mrs. A. Stewart Walker.

Tableaux, Exhibitions of Modern Dancing and a One-act Play under the Auspices of the Loomis Sanatorium Guild.—On April 13, at the Waldorf-Astoria, given for the support of free beds for consumptives in the annex of the sanatorium.

The Perfume of Old-Fashioned Gardens and Tender Memories

LILAS de RIGAUD

Lilas de Rigaud is unmistakably lilac—inimitable, exquisite, perfect. Fresh from the memory-haunted Gardens of Other Years.

There is nothing of the "artificial odor," the "manufactured scent," about Lilas. It is true to nature, full of the luring call of Spring.

Extract	$3.50	Toilet Water	$3.50
Sachet Powder	1.50	Face Powder	1.00
Bath Salt	1.00	Cold Cream	.50
Talcum Powder	.50		

At All High-class Toilet Goods Departments

Send 15 cents to Riker-Hegeman, 340 West 4th St., New York City, for a charming little bottle of Lilas de Rigaud Extract or Sachet.

Lilas de Rigaud

RIGAUD

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"The Crowning Attribute of Lovely Woman is Cleanliness"

NAIAD Dress Shields are the final assurance of cleanliness and sweetness. They are a necessity to every woman of delicacy and refinement. They are free from rubber, can be quickly sterilized in boiling water. In all sizes to fit every requirement.

NAIAD Waterproofed Sanitary Skirt Protector A necessary hygienic protection to the modern snug fitting dress; assuring a feeling of comfort in the sheerest gown. A dainty under-garment that insures the longer life of the dress skirt. Fastened so they cannot shift out of place.

All Stores, or Sample Sent on Receipt of 25 Cents
NAIAD WATER-PROOFED SHEETING
The Standard, Washable, Impervious

Two Sizes—50c, 65c
NAIAD DRESS SHIELD BRASSIERE
The Newest, Coolest, Form-Moulding Garment

The C. E. CONOVER CO., Mfrs.
101 Franklin Street, New York

DE LUXE TAILORMADES

Perfect Poise
Characterizes Our Spring Models
They combine grace and elegance of style.

Lieberman & Siegel

LADIES' TAILORS

Six East Forty-Sixth Street, New York City

BRITISH MILLINERY

for Exclusive American Trade

THE "OSTRICH" MAKE

TRADE MARK

for American Buyers' next visit to London

.. OF ..

LADIES' HATS.

John Smith (London Wall) Ltd. *Wholesale and Export Millinery Manufacturers* 131 London Wall, LONDON, ENGLAND

It's Spring Now

and Beauty is spreading her favors everywhere; the gardens with their colors—the hills with their carpets of green — *everything, everywhere*—BEAUTY.

CRÊME ELCAYA

"Makes the Skin Like Velvet"

is Nature's aid to natural Beauty. This dainty "Cream of Flowers" renews the complexion, gives it that clear, refined, invigorating look after the harsh days of Winter. ELCAYA will please you for it delights every well-groomed American woman. Keep your complexion youthful. Select the aid that has stood the test of time and won world-wide favor by its purity and quality—select CREME ELCAYA.

All Dealers, Nation-Wide, Sell ELCAYA
CREAM, FACE POWDER, RICE POWDER
Beautiful trial miniatures for 10c to cover postage.

James C. Crane, Sole Agent, 108 Fulton Street, N. Y.

Exclusive Hats for the Three Generations

For young misses I have models that show all the newest ideas displayed on the Rue de la Paix.

The woman who has passed her youth must be very careful in the selection of her hats.

I have given special study to designs that are becoming to mature and elderly features, and have many chic adaptations of the present styles that will suit the dignity of gray hairs. Write for suggestions and prices if you cannot come in person.

AGATHA MOFFATT
557 Fifth Avenue, New York City

The long exiled sailor tie returns as a novelty. Price, $7

An indoor outdoor pump with a self-covered buckle for $5

SEEN *in the* SHOPS

(Continued from page 58)

Some of the newest spring bags are pleasingly inexpensive. Shown first on this page is a tiny one about six inches long, the lower part of suède finished with a silk tassel, the upper part of moire, and all of it in tones of prune, dark green, brown, navy blue or black. It is lined with corded silk and fitted with a mirror and a change purse.

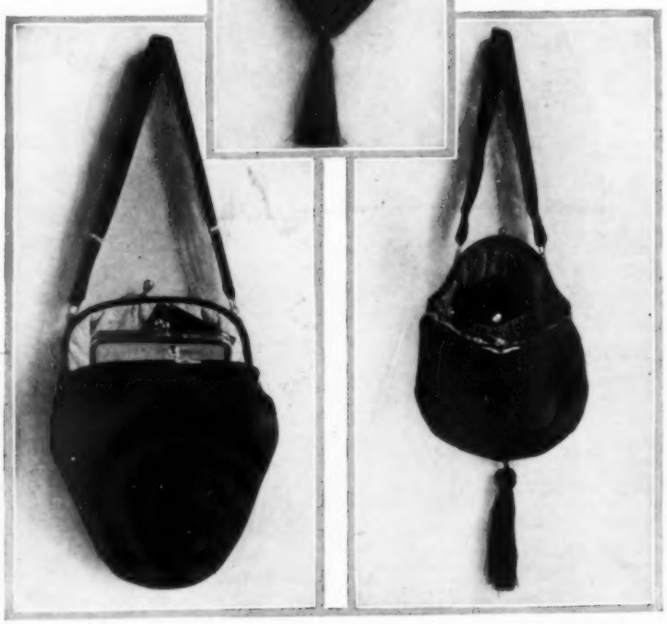
An excellent purchase is the larger bag photographed at the lower right. Nine inches long, of black moire, with an attractive frame of a new shape, it is lined with either a pretty brocade or a faille silk in either delicate or practical colors, and is fitted with a mirror or a change purse.

A pretty striped moire bag in an odd shape is shown at the left of the one just described. It is particularly well made, has an inside frame, is lined with corded silk, and is fitted with a moire change purse and a mirror.

A Colonial buckle pump for spring wear is illustrated at the upper right. It comes in English patent or black Russian calfskin, and has a hand-stitched sole and a light edge. It is trimmed with a self-covered buckle which many people now consider ever so much better style than the steel buckles. It has what is known as a "cling-fast" quarter lining, which avoids all possibility of its gaping or slipping at the heel. The heel itself is an attractive Spanish one.

For street wear the sailor tie photographed at the upper left is new and attractive. Two buttonholes are a novelty in front, and grosgrain ribbon is run through them. The tie comes in English patent calfskin and in black Russian calfskin, has a perforated, lined tip, a black silk grosgrain binding, and a welted sole. A gray suède quarter lining insures it against slipping at the heel. The heel itself is an all-leather one, hand-shaped, and of the Spanish Louis XV type. The last is an excellent one, long and slender.

Note: — Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue.



Three-compartment moire bag, with purse and mirror; $7.50

Just big enough for a handkerchief and change. Price, $2.95

A practical size at a practical price; in black moire it costs $3.95

The Next

VOGUE

Interior Decorations of Summer Homes

Good taste in clothes and good taste in house decoration generally go together. Vogue has, as you know, for a long time been intensely interested in furnishing and decorating, has published thousands of pictures of well furnished rooms, and has given a great deal of advice, in its pages and by letters, to those who have been perplexed by some particularly hard question of interior decoration.

Now that the rush of the Spring fashions is over—and while the Summer fashions are still in the future—Vogue finds an opportunity to present a special number containing the newest and best ideas on furniture and decoration.

For the Interior Decorations Number—dated May 1st—Vogue has procured the best new things offered by the leading furniture makers, spinners, and weavers, rug makers, silversmiths, candlestick makers, and all the ingenious race of interior decorators.

The demand for the Interior Decorations Number will naturally be great—if you do not subscribe regularly to Vogue, you might do well to make sure of your copy at once. One word to your newsdealer now will insure its prompt delivery.

The Frolaset Corset

A Corset That Laces In Front

¶ In the lines of the new Frolaset models is that touch of genius possessed only by designers who have an almost supernatural perception of the feminine form.

¶ The four models illustrated below suggest the grace and art of the other fifty-six new models.

¶ Frolaset front-laced corsets are priced from $3.50 to $40.00. Our illustrated book of styles will be sent to you if you ask for it.

¶ The tricot corset, at the left, is priced $10.00; the next corset illustrated is made in batiste and is priced $6.50; the silk figured brocade corset sells for $8.50, and the figured brocade corset at the right is sold at $10.00.

Made by the
Frolaset Corset Co.
Detroit - Paris

Frolaset front-laced corsets are sold only in high grade corset departments, where competent fitters are in charge.

Gerhardt and Co.
Hats

Request the honour of your visit to view their latest creations and Novelties for "la Nouvelle Saison"

16 East 33rd St., New York, (third floor)

ANSWERS TO CORRESPONDENTS

The Difficult Questions of Cards and Maid Service, New Variations of Old Entertainments, and Such Practical Hints as How to Wash Crêpe de Chine

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

JAPANESE PRINTS

MISS N. D.—Will you tell me, please, whether a mat should be used in framing Japanese prints?

Ans.—The most conservative collectors of Japanese prints do not use mats in framing them, for the Japanese who know best what suits their own type of art, never use a mat.

VARIATIONS OF THE TEA

MRS. W. R. J.—I wish to entertain for a recently married sister. Will you please suggest what form of entertainment would be best, the correct form of invitations, the color scheme, and refreshments?

Ans.—There is no form of entertainment that is easier to arrange or in which you can include such a large circle of friends as a tea. Just now the *thé dansant* is very popular. A room can be set apart for the dancing, and one is assured an attendance of young people, which always gives life to a party.

The largest amount of space should be devoted to the tea-room, and it is a good plan to have several intimate friends pour the tea, chocolate, coffee, and represent the hostess while she is occupied receiving her guests.

The best color scheme depends upon the furnishings of the room. It is usual to have flowers that harmonize with the reception-rooms, and those of a contrasting color in the tea-room.

It is correct to write the invitation on your visiting card, which should have "*Thé Dansant*" or "Music" in the left corner if you decide upon a definite form of amusement of this kind. The usual afternoon tea, however, is quite correct.

Refreshments may consist of tea, chocolate, or coffee, and sandwiches and bonbons, or if one wishes to make them more elaborate, bouillon, salad, creamed oysters or patties, ices, and punch, may be served. This is entirely a matter of taste and of the amount one wishes to expend on the entertainment. Avoid a crowded table and err rather on the side of simplicity than on that of elaboration.

THE ELDEST DAUGHTER'S CARD

MISS M. A.—I wish to know whether the eldest unmarried daughter of a family may, if she prefers, have her cards engraved with her full name rather than with her surname alone. I shall be grateful to you, if you will tell me.

Ans.—While it is correct for the eldest daughter to use her surname only, viz.: Miss Jones, still it is quite as correct for her to use her first and second names also if she prefers it—especially if it identifies her in any way among her friends. It is purely a matter of taste; both are quite correct.

TO WASH CRÊPE DE CHINE

MISS E. R.—Will you kindly give directions for washing crêpe de Chine and glove-silk underwear?

Ans.—To wash crêpe de Chine or glove-silk underwear, make a lather of a simple white soap in lukewarm water. If the water is hard a pinch of borax may be used to soften it.

The garments should be patted and very gently rubbed with soap on the spots that are much soiled, then rinsed many times in tepid water. They should be hung over a chair or horse on which has first been placed a towel, for clothespins pull them out of shape. When thoroughly dry they should be pressed with a warm, not hot, iron.

COSTUME FOR A MAID

MRS. B.—I shall be very grateful if you will state in your columns the correct dress for a maid who is doing second work and waiting on the table.

Ans.—A maid who is doing second work and waiting on the table must wear the regulation black dress, which may consist of a black skirt and blouse if the maid is very careful to be neat at the belt; otherwise a whole dress is better. The sleeves must be long and the neck high, with white cuffs, and white collar to match.

To-day there is much more license in regard to aprons and caps than there was a few years ago. The apron without the bib and with a severe type of cap was until recently the regulation form for a second maid; now it is permissible to consult one's own taste on the subject. One representative woman in New York dresses her maids, who are very pretty, with frilled aprons with straps over the shoulders, and very ornamental caps with long streamers of white lawn hanging down the back. In the issue of April 1, on page 78, we published an illustrated article on the correct dress of the maid.

We should be glad to furnish the names and addresses of shops where maids may be properly outfitted if you will send a self-addressed, stamped envelope.

It is scratchless—marless —noiseless

FELTOID
Casters and Tips

save floors and rugs. No dents and digs when your furniture is fitted with Feltoids. They work none of the damage so common to metal, wood, fibre and rubber casters.

Feltoids are made of a specially treated material which is very firm and durable yet having a tread as resilient as a kitten's paw. Genuine Feltoids have the name stamped on each wheel. Sold at furniture and hardware stores.

SPECIAL OFFER
If your dealer cannot supply you, send us 25c and we will mail you postpaid two sets of Feltoid Tips for demonstration in your home. Send for booklet No. 3.

The Burns & Bassick Company
Dept. S **Bridgeport, Conn.**

How does your complexion compare with mine?

NYAL'S FACE CREAM
will beautify yours.
Sold only by "Nyal" Druggists
Send 10c, (stamps or silver) for valuable book, by an eminent authority on "The Care of the Complexion."

NYAL COMPANY,
1261 Jefferson Ave., Detroit, Mich.

HOUSE *and* LOT *for* $1.00

You own your own home. Let your children own theirs. Get for them the Bungalow Doll Houses. Open, they are beautiful cottages in colors, fully furnished. Closed, they are handsome gift books. Size 18¾ x 17¾ x 13½ inches. Price, $1.00 each.

BUNGALOW BOOK & TOY CO., Inc.
135 East 40th Street, New York, N. Y.

The New and Palatial Kurhaus Hotel

Includes every up-to-date comfort, convenience and facility. Over 300 Rooms. Numerous private baths, with thermal and ordinary hot and cold water installations. Theatre, and every kind of Entertainment, Sport, etc., available.

Bad Neuenahr

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EDGING *the* FRILLS *of* FASHION

With the Advent of Ruffles and Flounces in the Realm of Dress Has Come Renewed Favor for the Airy Lace and Embroidered Edgings Long Ostracized by the Simplicity of the Mode

RUFFLES have again come into their own. They trim sleeves and skirts and the gown at the neck and they peep out beneath puffs and panniers. As a logical outcome lace and embroidered edgings are again in fashion, and diverse are the ways in which they are employed. In the wider widths they are even used for kimono waists and all manner of tunics.

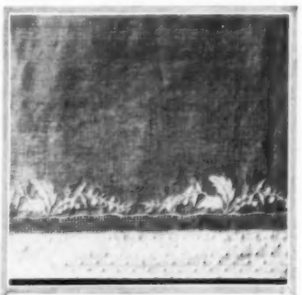
With taffeta dresses pretty neck finishings can be fashioned from such an edging as that shown first on this page. This is of chiffon bordered by a bit of embroidery above a band of openwork stitches, below which is a band of the chiffon embroidered in dots. This comes in six-, seven-and-a-half-, and eleven-inch widths. It would be most effective used for a wide turnover collar such as Paquin has employed so much this winter, or it could be used to make a dainty and becoming vest.

Pictured just below this are a fancy mesh lace and another lace in a *craquelé* weave. These come, the one at the left in a seven-inch width, and the other one in a six-inch width. Either of them may be used for a band trimming or to form a gathered frill beneath a puffed tunic; also, they may be applied to a foundation skirt to fill in the opening of an over-drapery at the front or sides.

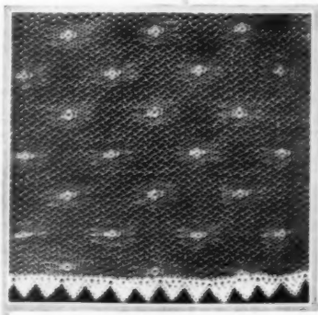
One very pretty gown of light, figured taffeta seen recently had three ruffles of lace of this kind to fill in the opening at the bottom of the skirt. Lace also formed the upper part of the sleeves, and was set into the bodice in a straight band from the shoulder to the waist-line. A short lace section was inset just below the waist in an apron effect.

Laces of this simple character are used a great deal, not only on taffeta dresses, but also on gowns of plain or pompadour crêpe, and on summer dresses of net. For the latter especially they form the most attractive sort of trimming.

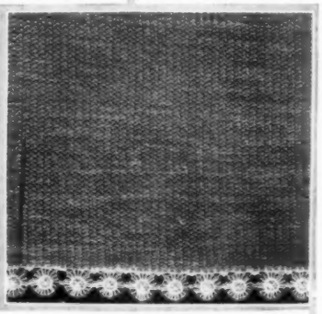
Another effective trimming for a net or batiste gown is the edging shown at the bottom of the page which is a plain net lace showing a delicate, little flower border. It comes in four-, six-, and eight-inch widths and may be fashioned into an entire frock, as the embroidered edge will furnish a smart and sufficiently conspicuous elaboration.



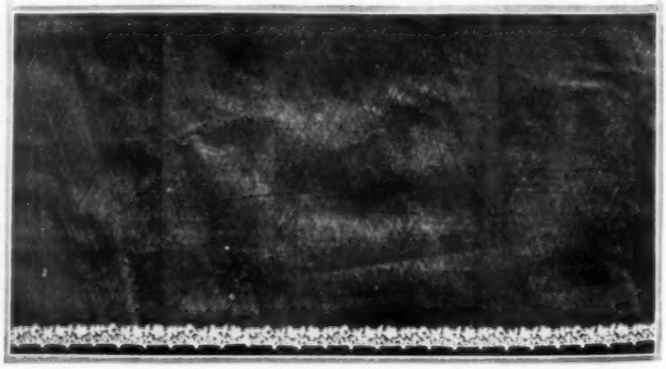
An exquisite edge of embroidered chiffon with a band of lace-like stitches inset



Of cobwebby delicacy is a lace of fancy net finished with tiny points



A series of little wheels mark the edge of a lace in "craquelé" mesh



To trim one of the quaintly dainty frocks of the day nothing could be more appropriate than this lace with its wee, narrow border

The PRIZE CONTEST

A FIRST PRIZE of $50, a second prize of $25, and special consolation prizes of $10 each, are offered to Vogue readers for the best letters with this general subject:

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As you know, Vogue does a great deal. It is about as busy an institution as you will find anywhere; and so manifold are its activities that many readers have long since come to look upon Vogue not so much as a magazine than as a living and breathing identity—a human being.

It would be an easy matter for you to tell about one thing that some close, personal friend has done. She might, for instance, have done a little shopping for you in New York; or have advised you in the choice of a school; or have recommended some unusually good dressmaker; or have done a thousand other services. Put Vogue for the moment into that friend's place. Then, with pen and ink, you will find it quite simple to tell what Vogue has done for you.

Here is a list of the different Vogue departments. Tell one thing which each of them has done; or, if this is too great a task, tell one thing which some of them have done. Please do not generalize too much; concrete experiences are what we desire. Read this list before writing your letter.

What have these Vogue departments done for you?

Smart Fashions for Limited Incomes
Seen in the Shops
Paris Fashion Letter
Advertisements
Answers to Correspondents
Art
What They Read
Fashions in Motoring
Noblesse Oblige (Philanthropy)
Vogue Pattern Service
Shopping Service
On Her Dressing Table
The Younger Generation
Seen on the Stage
Music
School Directory
Shoppers' and Buyers' Guide
Furniture and House Decoration

June 10th will be the last day for receiving letters. Vogue will publish as many of them as it pleases, either in whole or in part; but the names of the writers will not be published. It makes it much more easy to read and pass upon your letter if it is typewritten, or at least very plainly written and on but one side of the paper. No letters will be returned. Prize winners will be notified June 30th.

Address

Prize Contest Editor of Vogue

443 Fourth Ave. New York City

Brevity is desirable. The first prize letter in Vogue's last contest contained 704 words. When printed it took up most of a page. Please be as concise as may be compatible with clearness and explicitness.

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HE HARLOWARDEN GREENHOUSES, GREENPORT, N. Y.

THE LADY *of the* GARDEN

(*Continued from page 64*)

Surrounding the entire space, which is perhaps a quarter of an acre in extent, is the seven-foot brick wall which makes spring a fortnight earlier within, and winter anywhere from a month to six weeks later and several degrees less severe. On this wall are many of the fruits which are my hobby; and along its outer side, towards the scented garden, are the lean-to glass-houses, two of them, with a space between for entrance from without through the garden wall. Each is forty feet long, and their exposure is generally east-south, with the brick garden wall forming their west-north side. The rise of the land on the north and the stables on this rise against the north wall, further protect this spot.

"AND EVERYTHING IN A ROW"

All of the garden rows, I insisted, should run exactly north and south, for thus the plants receive the maximum of sunlight; and the rows, being long and uninterrupted, may be freely and readily cultivated with the wheel-hoe. A boxwood edging encloses the great path which runs around the entire garden, six feet in from the wall; and where the two great cross paths that divide the total space into four not equal although generally symmetrical sections intersect, there is a lovely broad, open basin that is always brimful but never overflowing with clear, sweet water—shallow and safe and very inviting to the birds.

In the outer border between the walk and the wall, all around, are the things that stay—rhubarb and the small fruits and the herb plants for seasoning. These are as they happen to come, between and against the wall fruits; and now and then a peony or a clump of iris or a little family group of the single hollyhocks mingles with the pot marigolds and sweet basil and sweet marjoram and thyme and tarragon and such. The asparagus bed "squares up" a triangular space which came of following the direction of the west boundary of the place. Then on the west side the taller plants are located to keep them from shading others less lofty. This is not invariably possible, of course, for rotation of planting necessitates a shift every year; but as much as it is possible to do so, we adhere to this rule. Corn and beans on poles (I will have no others by the way, for nothing is so neat as a plant that is lifted high above the earth and mud), occupy the western rows when it is their turn; tomatoes and peppers move in when these move out to "rotate" to the opposite end; and always, if there is a difference in height, the tallest plants go to the west of lower ones.

My sense of order demands, and fortunately Tully's ideas of convenience agree, that root crop plants shall be kept in a group, and others similarly, right through the garden. This he thoroughly approves because it is possible to combat their common or similar complaints and enemies with greater facility.

Of greens and salad plants I declare the world has never enough—but I try to make up for this lack in my kitchen - garden. They occupy a large portion of it, and are continually being sown, every fortnight all summer, between the rows wherever there is root hold for them. Sorrel is one of my prime favorites for both soup and purées, and of it I simply must have a supply throughout the year. Tully manages this beautifully, of course, with the frames; and with these he supplies also additions of spinach, young turnip tops, and beet tops at unheard of times in the spring. Another green of which I am extravagantly fond is borage. It is almost never used here, a fact that shows our stupidity and is not by any means against it.

Glorified dandelions, which are scarcely recognizable in their aristocratic, blanched form, are another excellent salad, and for it there are always a few plants preparing in the coolhouse, earthed up in miniature celery fashion.

Hothouse sowings of practically everything bring our garden products to the table weeks ahead of the season without actual forcing; for by the time seeds are going into the ground out of doors, these early sowings in their paper pots have become sizeable plants, very often already in blossom, and require only careful shifting to continue out of doors to full maturity and fruit before the newly planted seeds are advanced much beyond the baby stage.

THE MERRY-GO-ROUND OF CROPS

The entire garden is planned in multiples of half a foot. That is, no rows are nearer together than this, and all rows are spaced from two to eight times this distance apart. This makes readjustment of the cultivating apparatus unnecessary, and so saves no end of time and patience for me as well as for the men. And all rows stop two feet back from the boxwood edging, thus allowing free passage around their ends in working them.

Strict rotation of the crops and proper fertilizing and soil treatment keep soil and vegetables both up to the highest standard of perfection. But I must confess that the rotation idea was my despair and bugaboo for a long time, and it really seemed that I should never get head or tail of it. Tully insisted that it was simply the alternating of vegetables growing below the ground with those growing above; after turnips, in other words, string beans or corn; after these, back to the beets and turnips. But this did not satisfy me, for there are really four distinct classes of vegetables to be considered—the roots, the tops, the fruits, and the seeds. That is, we eat these various parts of the plants, respectively. So surely, it seemed to me, one should go farther than so crude a rule would take him, even though acknowledging its claim as the foundation of all axioms that might evolve. So I read about the subject, and evolved this order: the garden is divided approximately into three parts — one for root crops, one for fruit crops, and one for seed and ton crops combined. These move along in successive years, fruit crops taking the place vacated by root crops, which move where seed and top crops have been, as these in turn advance to the place held by fruit crops. This gives two years between a repetition.

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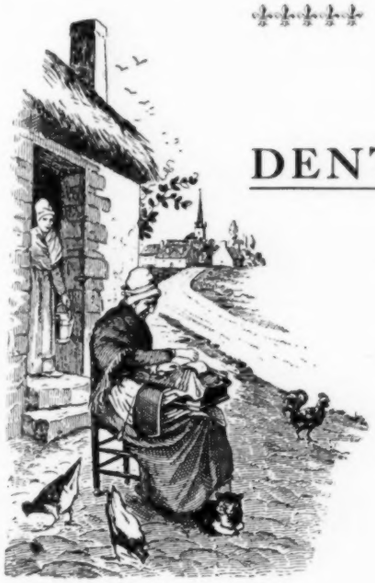

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THE MAXIMUM *of* BEAUTY; THE MINIMUM *of* MONEY

(*Continued from page* 53)

if necessary, and achieves a gown which is the equal of an imported gown both in style and workmanship. Expensive dresses which could be trusted only to expert hands may in this way be made as charming upon their appearance the second season as upon the first. The prices charged at this establishment vary according to the work required, but they are always moderate for the amount of work done, as the firm intends to double the value of a gown by remodeling.

A TASK FOR THE HOME DRESSMAKER

The gown illustrated at the upper right of page 53 could be successfully managed by a good home dressmaker. The original of the frock was of soft taffeta in an amber shade with shadow lace to form the top part of the bodice and the bottom part of the skirt. The lace of the bodice was laid over a foundation of pale pink chiffon. The lower half of the bodice was swathed in three shades of fine silk net; first a band of amber to match the color of the skirt, then a band of deep purple, and last a band of flesh colored net at the top. The new tight bodice effect is prettily given and a big butterfly bow of purple net finishes the three-tiered girdle at the back. Such a bodice is particularly practical as it is well to have something at the front of a dancing frock which can be easily replaced.

This model could be effectively reproduced in green silk with a girdle of green, black, and rose colored net. White with black and bright green would be extremely pretty, although somewhat perishable. If a dark color should be chosen it would be well to have the skirt opening filled in with a chiffon flounce of a shade to match the skirt as white or cream lace is not always effective when directly in contact with dark silk or satin. Should the skirt be of black satin there is a certain turquoise blue which would be attractive as one of the three colors of silk net for the girdle.

A WRAP WITH A DUAL PERSONALITY

The wrap photographed on page 53 is one which would serve equally well for afternoon or evening wear. Made of a maroon or deep green taffeta and trimmed by bands of velvet in the same shade it would be most serviceable. The lining might be of a light, contrasting color, such as rose or apricot with maroon, or turquoise blue with a touch of green in it if the coat is of a green taffeta. A flesh colored lining would also be charming.

"TO TRAVEL *the* STOUT MILES"

(*Continued from page* 56)

back of the car, may be used. Such a one, illustrated below the valise, is made of black enameled canvas strongly reinforced with leather. Thus made, it has the quality of being rainproof, dustproof, as well as light of weight. This case has a tray, which is always an advantage in packing. In the upper right corner is a hat-box to match, which is most useful as it can be fitted with a tray. Some women prefer a hat-box for an overnight visit as it is then possible to include a hat.

STEAMER TRUNK AND FITTED BAG

A convenient steamer trunk arranged for week-ends and short trips is pictured at the bottom of page 56. It has pinning webbing on the ends of the tray and straps which will hold gowns and blouses snugly, while the bottom of the trunk has adjustable compartments to hold hats, boots and accessories. A more elaborate trunk, with a crate for hats, two trays for waists, shoes, gloves, and other accessories, is shown above the steamer trunk at the right. It may be either leather or steel bound.

With a trunk of this description, a hat-box, and a fitted case one can really be most comfortable for journeys extending over several weeks. Many of the fitted cases have the toilet articles mounted on an easel, which can be removed and placed somewhere convenient to the dressing-table. Such a case, illustrated on the left of the page, is made of French morocco lined with moire silk, and fitted with an unusually complete set of Parisian ivory toilet articles, imported white English brushes, and cut-glass bottles. The price asked for it includes a slip cover of black waterproof cloth which saves the leather from dirt and scratches. A simpler case of black, barley-grained leather with a removable easel holding a set of eight toilet articles may be bought, without the cover, for $45.

IN REGARD TO PACKING

A word of advice in regard to packing would perhaps be timely. The rule is carefully to consider all that is necessary to one's well being, then fit the things in with a regard to avoiding crushing, and always put them back in the same place. This avoids worry, and makes it possible to find things even in the dark.

Canton flannel bags for all boots and shoes protect them and the clothes they might touch. An attached piece of tape plainly marked tells the contents of each bag and so avoids loss of time, to say nothing of temper. Plenty of tissue paper is needed—white to twist about the hat, to put in between the folds of the gown, where it has been doubled, and in the sleeves of the blouse; black to cover gold or silver trimming; and blue to keep laces from turning yellow. These details are important if week-end trips are to be taken through different temperatures and degrees of moisture. Flat cases of silk for handkerchiefs, gloves, veils, and the like, make both packing and unpacking very simple matters, and with dainty sachets, cleansing creams, protecting but becoming veils, madame or mademoiselle should be as much a thing of beauty at the end of her journey as at the start.

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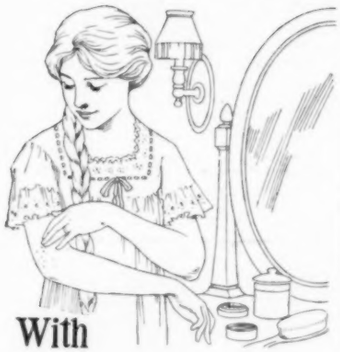

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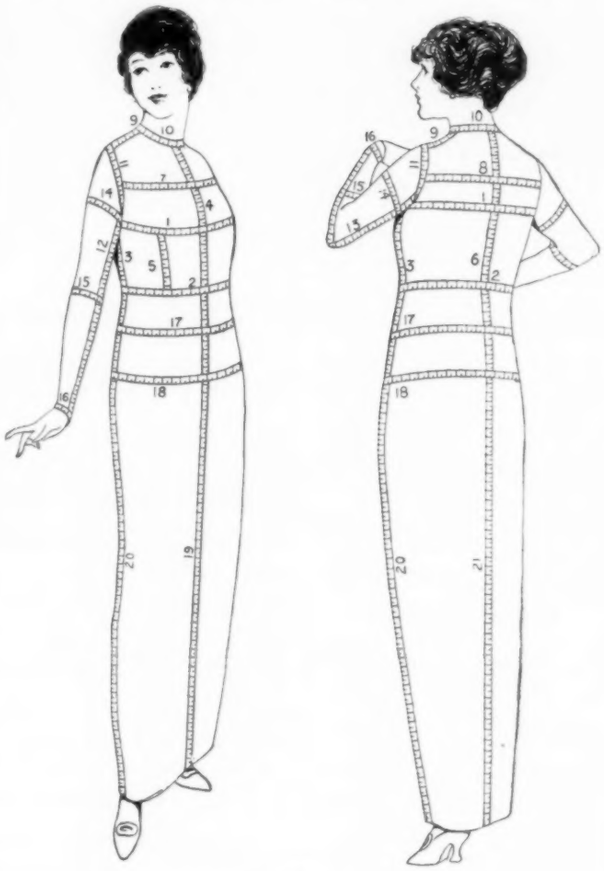
For instance, do you like the afternoon suit on page 29, or does the evening gown on page 30 appeal to you? If either of these gowns catches your fancy there is no reason why it should not be yours—so far as that is concerned, there is no reason why any gown from cover to cover should not be worn by you if you so wish. Vogue is more than a picture book; it really is a great catalogue of the things the newest and best in all matters pertaining to dress. It will cut to your measure the pattern of *any* gown on *any* of its pages.

These diagrams make it easy to order these Cut-to-Individual Measure Patterns. The bust measure should be taken loosely, the waist measure tightly, and the measurement of the arm-scye taken with the arm hanging by the side. The safest way is to clip from Vogue the picture of the gown that you want and send it with the measurements, but if you do not care to spoil the magazine you may send a careful description of the gown—and be sure to indicate on which page of Vogue it is to be found. The pattern will be cut and pinned together promptly upon receipt of your order, and if you so wish, the Vogue Shopping Service will even purchase the materials necessary.



MEASUREMENTS TO FOLLOW NUMERICALLY

1	11 .....
2	12 .....
3	13 .....
4	14 .....
5	15 .....
6	16 .....
7	17 .....
8	18 .....
9	19 .....
10	20 .....
21	

Prices for these special Cut-to-Individual Measure Patterns are: Complete costume, $4; waist, short coat or skirt, $2; three-quarter-length garment, $3. Each pattern comes not flat, but pinned. Appropriate remittance should accompany order and all orders should be sent to the

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Your Hair Glossy and Abundant

Why should not the skin of your face be as smooth and clear as that of your body? **in 6 minutes a day** we can enliven and rejuvenate your face to an extent you now believe impossible. Let us help you to **brighten tired eyes; relax tense muscles; relieve wrinkles; keep your skin clear; your hair glossy and abundant, your hands dainty and attractive, your feet comfortable.** We do it

By Natural Means

bringing to your nerves and muscles a renewing circulation of warm, purified blood.

Physical Culture for the Face

This work is in charge of my nieces, who have been trained by me to help you to do for your face what I have helped over 65,000 to do for their bodies. My personal advice is always available for any pupil.

Susanna Cocroft

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If you have any of the blemishes mentioned on this coupon, **MARK "X"** opposite your defects and send to us.

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Wrinkles
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Double Chins
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Pimples
Sallow Skin
Freckled Skin
Dandruff
Thin Hair
Oily Hair
Dry Hair
Tender, Inflamed Feet

21

WRINKLES UNNECESSARY

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Prepared only by

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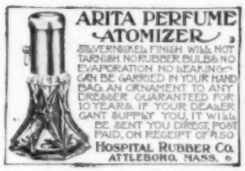

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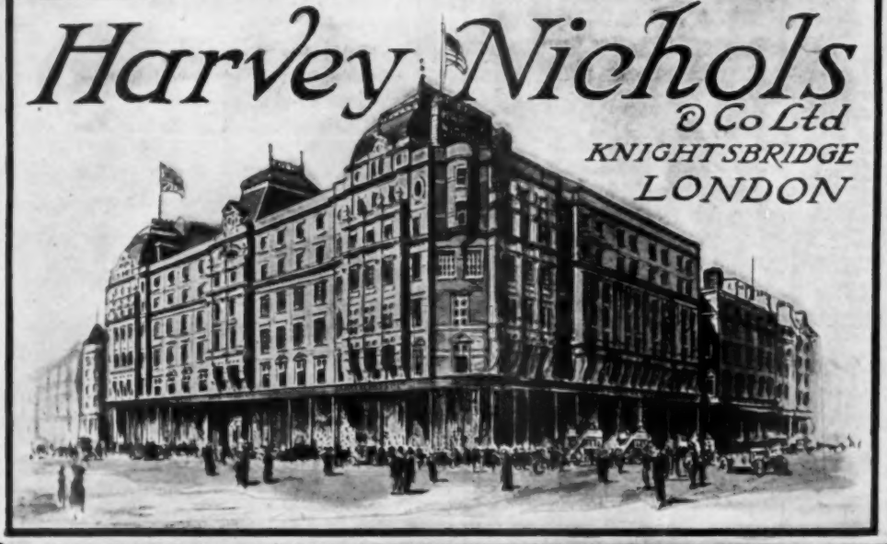

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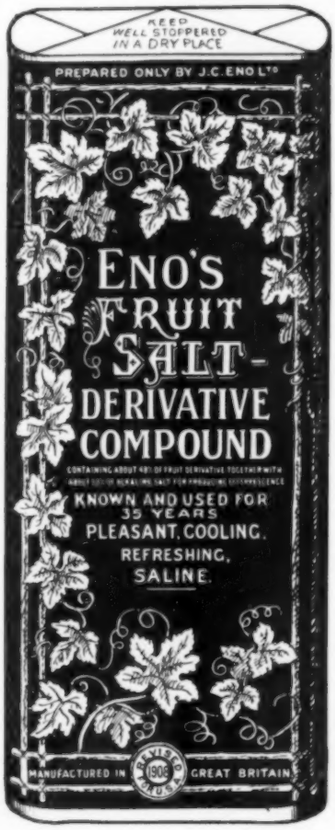

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"I wish," writes a Vogue reader in the South, "to be stylishly, beautifully and perfectly gowned from head to foot, down to the smallest detail, for the afternoon, for church, for calling and for the evening. Fill this order as you think best—some of your dresses will perhaps be suitable for more than one occasion."

Letters of this kind plainly suggest the work being done by the Vogue Shopping Service. This service is a unique thing. Whatever of interest New York is offering to New Yorkers it offers you through the article "Seen in the Shops." Vogue's corps of shoppers are not only ready but peculiarly fitted to execute your orders. They know the shops, they have the judgment, and they have the friendliness, real human friendliness, for behind the written order they see the woman—and they shop for her. Please read these suggestions:

HOW TO ORDER

1. Vogue will buy for you any article editorially mentioned or advertised in Vogue; also any other that can be had in New York. When ordering anything Vogue has published, please give date of issue and number of page.

2. Enclose cheque to cover the cost of the articles you want. If you do not know exact cost, send approximate amount and the balance, if any remains after purchase, will be refunded. Should the remittance by chance be insufficient, Vogue will notify you; articles cannot be sent till the full amount has been received.

3. Unless otherwise requested, articles are sent express collect. Charges will be prepaid if so instructed; but orders will not be sent C. O. D. When ordering small, light articles include postage so that they may be mailed.

4. Only by special advance arrangement will articles be sent on approval. If you return them, your remittance will be refunded, but express charges both ways will be at your expense. And, when such arrangement has been made, and you find it necessary to return articles, send them to Vogue and *not* to the shop.

5. Vogue makes no charge for its service; to avoid book-keeping, Vogue is not in a position to open charge accounts with any patrons. Nor can Vogue undertake to charge articles to your own account in the shop from which you are purchasing. All orders are to be accompanied by the appropriate remittance.

6. When ordering garments, be sure to state size; and to give your preferences as to style, color and material. Please name your second choice when possible.

7. Please write your name and address very legibly—and the forethought of those who write on but one side of the paper is appreciated very much. A stamped envelope should be enclosed when reply is desired.

FROM CANADA

"The blue Canton crêpe dress, crêpe de Chine blouse and material for a matinee have just arrived, and I am more than pleased with them. Many thanks for all your trouble. I don't know what we Canadians would do without Vogue and its many advantages."

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"The coat, suit and hat I ordered from you came just as I was leaving for the South, so I have been delayed in writing to thank you. I was just delighted with both the suit and the hat. The suit is a lovely one and the hat very stylish. Thank you very much for your kindness and good taste."

FROM TEXAS

"The willow chairs I ordered through you arrived to-day, and I want to express my appreciation to you for your help in securing for me first what I wanted in these pieces. I am delighted with design and finish, and am certain I could have won your fifty-dollar prize, had I only received them in time!!! —so enthusiastic do I feel over my first order through you."

FROM IOWA

"I fear my shopping experience is going to spell exhaustion for you. Your selections please me so entirely that I begin to feel that I must rely on you wholly. I am enclosing a draft for $55.00. I noticed some pages illustrating shopping done by Vogue and decided immediately that you could do better with $35.00 for a dressy suit for ——— than I could. She has only one street suit, brown, and is going to have a dark blue serge tailored suit, and she will need a dressy suit at college, which I wish you to select, if you will.

FROM LONG ISLAND

"I overheard a woman saying to another in a street car the other day, 'Vogue! Why, it is only the "well-to-do" who read Vogue! For one could not follow it unless they can spend lots and lots of money.' Now, I am the wife of a very-meager-stipend-per-week clerk, and I am thoroughly satisfied that I always look dainty and up-to-date. Tailored correctly, my hat right as to shape, and rightly worn. Veil exactly as it should be, realizing the importance of detail. Wearing colors to suit, styles that enhance the few attractions I possess, I am bound to confess, my knowledge of laces, silks and chiffons—so important to every gentlewoman—is not due to any cleverness of my own, but the reading and study of Vogue. Within its pages I am always sure to find the current fashions plainly and intelligently presented."

When ordering articles advertised in Vogue it will save time to write to the shops direct; but do not hesitate, if it seems better to let Vogue buy for you any articles advertised in its pages, as well as articles editorially mentioned.

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TRADE MARK

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